



## DRAMATIC MIRROR

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## NYM CRINKLE'S FEUILLETON

A ROMANTIC PLAY OF THE TIME OF THE REGENCY. EXCITING ECCENTRICITIES OF THE HERO OF THE CAVALIER. MR. GOODWIN'S FORAY INTO THE DOMAIN OF GENUINE COMEDY. A HAPPY DISCOVERY IN THE CAST OF DRIFTING APART. OBSERVATIONS ON VARIOUS PLAYS AND PEOPLE.

Mr. Henry Lee's presentation of *The Cavalier* at Palmer's Theatre was pictorial, romantic and animated. A stage full of French courtiers of the time of the Regency was broken into by the Chevalier de La Morliere on a horse. He represented in this gay and frivolous company of conventional heelers about a vicious prince the dashing vagabond element that has always had such charm for the romancer from the time of Ulysses to the time of Monte Cristo. He is intended by the dramatist to embody the devil-may-care audacity of Ruy Blas, the honor of Charles Martel, the unconventionality of Rip Van Winkle, the disregard of facts of Munchausen, and the headlong alertness and adaptability of an American press agent. He disregards law and preserves virtue. He attacks his friends and defends innocence and accepts the love of a girl in the Bastille with unwavering sportiveness and confidence in his own luck.

Such plays belong to romance, pure and simple. The element of probability dispensed with, we soar like Aladdin or sink like Jules Verne's hero to fathomless depths. And there is an indisputable charm in being free of facts.

The Regency of Philip of France was an episode of voluptuousness, and the play seized upon one incident of that reign in the meeting of the Regent with a simple-minded rural maiden of exceeding beauty, who excites his lust. He determines to possess himself of her, and his ready court parasites easily lend themselves to his wishes. Eglantine, who is too simple-minded to live, is immediately affianced to a provincial place-hunter, who has come to Paris to be presented at Court and who has more money than he knows what to do with, it being understood that on the day of his marriage he will be packed off on some trivial mission and Eglantine left in the clutches of the Regent.

The Chevalier, meanwhile, has also seen and loved her, but to prevent him from killing any more people with his sword the Regent sends him to the Bastille where the Governor of that prison, who has a grudge against him, puts him in one of the deepest and securest dungeons.

But Morliere's luck does not desert him. He speedily discovers that there is a secret tunnel leading from this cell to the heart of the gay capital, in fact, opening into a private house next door to one of the great clubs. It has been excavated by some former State prisoner and is unknown to the authorities.

Through this convenient passage the Chevalier passes into the town in various disguises to protect the innocent, baffle the wicked and live on the fat of the land, taking care only to return and show himself when the Governor of the Bastille inspects his cell. It is thus an easy matter for the hero to drop down in disguise upon Eglantine and snatch her from the bad men who are preparing her sacrifice. He lifts her to his horse, a young Lochinvar, and dashes away to his cell with her. If the Governor heard the beat of hoofs in the night he thinks it is the rats in the moat and snores on.

Once that we have this possibility provided by the imaginative dramatist, there is no end to romantic possibilities, and the third act of *The Cavalier* is a marvelous piece of ingenuity and improbability, for no sooner had the hero got Eglantine safe in his cell than the Regent comes there with the double purpose of seeing that his prisoner is properly starved on bread and water and to inquire if he knows what has become of Eglantine. The Chevalier undertakes to entertain him royally on wines, pastry and game that he gets from the club, and when the Regent is astounded he tells him that the Governor provides these delicacies.

I think one of the funniest things in the play is the complete bewilderment of the Governor. It never once occurs to him to

investigate the cell. He accepts the miraculous without a murmur and the audience imitate him.

The Chevalier now has a fine opportunity to correct most of the errors of society and defeat the enemies of the Regent, by keeping up his disguises, and these marvelous exploits make up the play.

Mr. Henry Lee acted the part of the Chevalier with much robust, romantic force. But his disguises came too thick and fast to receive the care and the study that alone would have secured perfect illusion. He has modified the conduct of the hero materially from D'Ennery's conception, and the modification is an improvement. Of course, a French romancer could not get his hero and *ingenue* into a cell alone without resorting to all sorts of French possibilities. All of this Mr. Lee has avoided. He makes de La Morliere a gallant but not a professional *roue*, and he protects Eglantine with chivalrous tenderness. All of which would no doubt have made d'Ennery laugh cynically, he having a much better knowledge of French gallantry at the time of the Regency.

The piece went well, but it is inordinately loaded with Court dialogue in the first act which gives it a tawdry, old-style comedy pretentiousness and keeps the action back.

Miss Seligman does not appear to have any stock of personality. Her performance of Eglantine was singularly colorless in simple prettiness. She evinced little surprise at finding herself in a richly provided dungeon of the Bastille. It was one of the ordinary occurrences of her life. Nothing ruffled her. She was ready to love the hero or the villain whenever folks made up their minds.

She left no distinct impression upon the mind. The fact is, *The Cavalier* is a one-part play. Everything but the Cavalier is hazy and panoramic.

That the slap dash of old-fashioned romanticism will fit the mood of the present remains to be seen. There was a tendency to laugh at some of the most effective and stirring scenes on Monday night that twenty years ago would have been received with a breathless thrill. The episode of the horse was theatrical but not dramatic, and added risk to the performance without furnishing interest to the scenes.

Mr. N. C. Goodwin's exploit in *A Gold Mine* brought to view a curious mixture of good and bad elements in a new play. Messrs. Brander Matthews and George H. Jessop have shown a clear constructive skill and some creative power in their work, following as it does in its main idea the *Asa Trenchard* style of business, and there are two situations in it which a thoroughly conscientious actor would have lifted to artistic success. But I do not think Mr. N. C. Goodwin is that actor. He is constitutionally incapable of taking a serious view of anything, and on Monday night he trifled, as is his habitual custom, with the dead earnestness of these situations and smirked at his friends in the audience and gagged repeatedly.

This is such an old and well-known failing of this actor that his attempts to play a worthy comedy role were not provocative of great expectations in those who know what the requirements of comedy are.

The announcement that Mr. Goodwin has given up burlesque and is now settled down in comedy must have produced a smile on the faces of those who saw him Monday night. Mr. Goodwin is essentially a mimic in everything he does. He is a versatile *farceur*, who has less regard for his author or for his art than any actor I ever saw. His whole purpose for years has been to make people laugh, and he was never scrupulous in his attempts.

He was surrounded on Monday night by good people and true. Miss Kate Forsythe always tries to do well whatever is given to her to do. So does Mr. E. J. Buckley, and if some one will make either of these players or both of them a comedy it will receive full justice at their hands.

I saw something of Katherine C. Herne in the play called *Drifting Apart*. She made a distinctly favorable impression upon me in a kind of work that we have only too little of nowadays—I mean the portrayal of wifely fidelity and pure domestic affection. That these common virtues can be made touching

and sympathetically cogent was seen in her performance. She possesses that indescribable quality of personality that grows on you. At first you are disappointed, then you are interested, finally you are in love with her, and you are at a loss to know by what method she accomplished it.

I think, perhaps, it is the quality of earnestness and of good taste combined.

I also saw Ida Mülle in this play of *Drifting Apart*. She furnished the *soubrette* element, or perhaps I might properly say the *Nat Goodwin* element. But this pretentious little mugger never interested me, and the weak spot in Herne's play is just where the story stops and the actress folds her hands while Ida Mülle sings and dances.

She furnishes, in the playwright's estimate, the entertainment which Mr. Henry Lee's horse furnishes. The playwright is always afraid the audience will get weary of the story if he doesn't put in an episode for the eye.

Since I last wrote you Mrs. Blaine, Jr., has been interviewed again, and our old friend Maggie Mitchell has—Well, she has joined the professional majority.

I suppose you will join me in regrets at this late step, because it vitiates the columns of praise we have been writing all these years of her domestic felicity.

A direct bulletin from Boston tells me that Mrs. Potter is getting herself ready to play *Camille*. After this week she works her way down here with her repertoire, and then goes to Washington. What has amazed me is the blandness with which the Boston press has received her. I hardly expected non-committal sweetness.

Mrs. Blaine hangs fire dreadfully. There appears to be some difficulty about a play. She has been interviewed by every playwright in the land at her rooms in the New York Hotel, and every blessed one of them had manuscripts in his pocket. But up to date this vivacious and industrious woman, who is anxious to earn her own living, has not been fitted.

This reminds me that I met on Saturday the robust Estelle Hastings, who has come from Arizona to produce a Southwestern play. She rides like an Indian "anything that has fur on it," and shoots a hole through a dime when you flip it in the air. She is a picture of health and vitality, and has had a play built in which her specialties have been pictorially utilized. As she is the owner of an immense ranch and isn't looking for a backer or a play and may possibly build a theatre for her debut, I think she is an interesting object. Miss Ada Ward tells me that this heroine sweeps down Broadway of afternoons in seal-skin with a Mexican riding-whip in her hand, and takes a turn every morning in the Park on a mustang.

What a remarkable thing none of the daily papers have got hold of her. Doesn't this show that Mr. Dan Frohman isn't going to manage her?

NYM CRINKLE.

## ANOTHER METROPOLITAN THEATRE.

Manager Hartz, of Cleveland, intends building a new theatre in this city. When seen by a *MIRROR* representative at the Union Square Hotel the other day, he said:

"Through my brother George, who is a member of the Consolidated Exchange of this city, I have been offered an excellent opportunity for the erection of a new theatre. I cannot give you its exact location, so you must be satisfied with the statement that it will be on the East Side. The lot is 125 front and, I think, 150 feet deep. This is sufficiently large for a beautiful theatre. If erected the sum of \$175,000 will be invested, of which sum my brother will furnish one half. There is room for some small stores and flats, hence we will not depend entirely upon the income from the theatre. I hesitate, because I think there are sufficient theatres in New York already, but all my friends say there is enough room left for a combination theatre such as proposed. Klaw and Erlanger, my only New York agents, state that they will guarantee to fill forty weeks with the best combinations in a very short time after the positive announcement is made.

"It is an important step and requires much deliberation. It is my intention to hold on to my interests in Cleveland even if I do accept

this offer. I am doing too well there to give it up. The Euclid is, and always will be, the best theatre in the city, and it is now paying me a very handsome profit. When I first took the house it did not pay, but by careful booking, strict attention to business and honest, straightforward methods, I have made Cleveland the best paying stand in Ohio. So far this season I am many thousand dollars ahead of the best year in the history of the house, and I have yet three solid months of the finest attractions to present to my patrons. My bookings for next season are on the whole stronger than they were this, so you see my prospects are bright for a continuation of my prosperity. So far I have filled over twenty weeks.

"I have all the best opera companies, all the prominent stars, and such plays as *Captain Swift*, *Jim the Penman*, *Little Lord Fauntleroy*, etc., etc. I do business entirely with Klaw and Erlanger. They have never disappointed me, and never as yet has any combination booked by them at my theatre gone back on me, and I can't speak in any stronger terms of the good work done by those young men.

"Besides the Euclid in Cleveland, I have a lease of the Youngstown Opera House, and will have new theatres in Akron and Canton, O. These towns are only good for two combinations each week. Hitherto it has been the rule to book in these places everything and anything that came along, but my policy will change this state of affairs, and I am sure the towns will become good paying points. I return to this city in about four weeks, when I will give my decision about the new theatre here, and will then see you and give you full particulars."

## THE PAYMASTER'S SUCCESS.

Duncan B. Harrison, the successful playwright and actor-manager, met a *MIRROR* representative yesterday (Tuesday), and submitted to an interview in which Mr. Harrison said:

"We opened at the People's Theatre last night to the largest opening house of the season except that of *The Still Alarm*. Next week we lay off and rest. In the meanwhile new scenery is being built, and when the play is seen here again it will be produced with the handsomest water effects ever seen in this city. The remainder of the season has been booked at the Fourteenth Street Theatre, where we play for ten weeks, then Washington, Philadelphia, Brooklyn, Williamsburg and Boston.

"The company will be strengthened when the play returns to this city, the cast being as follows: Ida Vernon, Annie Alliston, Beatrice Lieb, Gertie Granville (Mrs. Tony Hart), Ethel Harrison, May Holcomb, Jeannette Randolph, Frederick Poultney, Genevieve Franklin, John F. Ward, Clay Clement, Mr. Kirkland, Harry J. Morgan, Neil O'Brien, Stephen Wright, Charles Harris, Thomas Moore and W. R. Alfred. Besides this strong company I shall have the Nonpareil Double Quartette, and when we appear in New York 200 of the members of the Twenty-second Regiment in handsome red uniforms, which are being made for me by Boylan & Co., of Grand Street. Outside of this city we shall have the members of other regiments. The entire cast will be with me all next season, Charles Osgood remaining my manager, while W. W. Randall will continue as my sole representative.

"My new play of '61 to '65, in which Messrs. J. Charles Davis and W. W. Randall will be interested, has had three theatres offered it for production in this city, where I intend that it shall have a run of ten weeks. The story that the play tells is one of love and intrigue. A number of songs, glees and concerted pieces are to be introduced into it, and these have all been written by myself. There will be twenty-nine speaking parts in the play, and two hundred auxiliaries will be needed in the two great battle scenes. The first act will represent West Point, the second the Shenandoah Valley, the third on board of the United States man-of-war *Rappahannock*, the fourth Fort Fisher, and the fifth the interior of a hospital tent.

J. C. DUFF sails from Southampton for this country to-morrow (Thursday).



## THE NEW YORK DRAMATIC MIRROR.

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HARRISON GREY FISKE,  
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••• The Mirror has the Largest Dramatic Circulation in America.

### RESISTLESS HEADWAY.

THE CHADBRANDS may raise their hands in holy horror, the STIGGISES may lift their sanctimonious voices in blathering denunciation, but the fact cannot be concealed or disguised that the theatre has made and is still making resistless headway against the once powerful prejudice of the orthodox church.

The signs all point to the speedy destruction of the last vestiges of the old-fashioned puritanism which considered all earthly pleasures sinful, and the drama the wickedest of all. Not only in the large but in the small communities enlightenment and liberality have asserted themselves unmistakably. No clergyman of sound sense and careful discrimination thinks of setting at defiance the intelligence of those unto whom he ministers by reiterating the stale and stupid arguments against theatres and theatregoing which not so many years ago furnished unflinching material for stock sermons. Now and then church conventions meet and ratify the old puritanical ideas, but they are practically a dead letter. Abuse of the stage is chiefly confined to the blundersome ignoramus of the cloth who cling to the antique prejudices with the same tenacity that they stick to the literal interpretation of the Mosaic account of the creation.

It is significant that the leading religious journals, the *Christian Union* and the *Observer*, have lately assumed a friendly attitude toward the stage, while many leading divines throughout the land have come out squarely against the senseless old bias against æsthetic amusements.

It is a case of pastor following people, it is true; for church members have been accustomed to exercise their own judgment in regard to secular diversions; but, nevertheless, the spread of grace among the clergy is cheering and commendable.

### AN HONORABLE CAREER.

BOTH the fact and the cause of KATE CLAXTON's retirement from the stage are sincerely to be regretted. Ill-health has forced her to relinquish her engagements and determine upon an immediate exit from professional life.

During an industrious and honorable career, first as stock actress and then as star, Miss CLAXTON has steadily reflected credit upon her art. Through battles that would have slain a spirit less brave, through the varying fortunes incidental to the making of a career, she has borne herself as a true woman and an earnest artist should.

Miss CLAXTON struck out to make a name for herself at a time when the adventitious devices of contemporaneous theatrical management were in the ascendant. To her everlasting honor be it said that she religiously avoided recourse to superficial or vulgar methods of attracting the public eye, and continued serenely and confidently to win an honest place by intelligent endeavor and adherence to legitimate practices.

It is also proper, in view of this estimable actress' withdrawal from public life, to refer

to the shining example she has set to the young women of the profession by her blameless private life. So uprightly has she walked along the thorny path of the theatre, so unflinchingly has she faced the terrible glare of publicity, that she has even escaped the calumny which, it is thought by many, is inseparable from a dramatic career, however eminent and however virtuous it may be.

Miss CLAXTON takes with her into the retirement she is unhappily obliged to seek the love of her associates, the esteem and regret of the great body of American playgoers, and the hearty good wishes of THE DRAMATIC MIRROR.

### HIS PLAIN DUTY.

IN consenting to recognize the author's moral rights and publicly expressed wishes concerning the dramatization of "Robert Elsmere," Mr. WILLIAM GILLETTE has simply done unto another that which he would doubtless have another do unto him. Mr. GILLETTE long ago turned his back on his Private Secretary days and his position is now so conspicuous and so estimable that he could not afford to take advantage of the absence of international copyright protection and lay hands on Mrs. HUMPHREY WARD's brainy book.

Unfortunately, the law does not always compel a man to be upright and honorable in his dealings. The "Robert Elsmere" matter is a case in point. Mr. GILLETTE, therefore, deserves credit for having withdrawn from a false position and manfully set aside all questions of business interest to rectify a mistake.

But it seems to us that Mr. GILLETTE's duty does not end here. His managers have announced with a flourish that they are making a dramatic version of Mrs. WARD's work, which they will produce three weeks hence in Boston. They state as a justification of their intention to appropriate the story that the books and plays of Mr. GILLETTE, Mr. GUNTER and other Americans have been seized and used in England without authority, and that they feel amply warranted in adopting retaliatory measures. They further ease their sensitive consciences by promising to pay royalties to Mrs. WARD if she will accept a proposition they have sent her; but whether or not she chooses to receive this money, retracts and gives her consent to the representation of her work, it makes no difference—they propose to do it just the same.

It seems to us that this position is quite as reprehensible as that of the ordinary play-pirate who ravages the Western country with stolen dramatic goods. Because English thieves have coolly appropriated American brain-products, it does not follow that their misdeeds warrant parallel rascality here. Mrs. WARD has not stolen anybody's property, but according to the peculiar reasoning of Mr. GILLETTE's managers she is their lawful prey, on the principle that the innocent should suffer for the acts of the guilty.

But possibly the worst aspect of the whole case is revealed in the offer to pay Mrs. WARD royalties for the use of her material. It clearly implies that the managers consider it right and proper to appropriate something that does not belong to them and to which violent appropriation a vigorous protest has been entered, provided they clothe the operation with an outward show of fairness and morality.

The compulsory sale or authorization proposed would be as anomalous in the matter of business transactions as a present of money extracted at the point of a pistol. According to the accepted code of commercial ethics recognized in all civilized communities, a person has the right to sell his commodities to whom he chooses. According to the ideas of these managers the seller has no such right. They simply say to Mrs. WARD: "We are going to produce a dramatization of your book in spite of your protests. We have decided to do this because we think we can profitably trade on its fame and because American books have been pirated in your country. We will give you a royalty if you will take it, as we could then claim your authorization. But we do not care enough for your consent to be changed from our purpose anyway."

Let us hope that Mrs. WARD will forego the proffered money and consistently frown upon the iniquitous proceeding. Unfortunately there is no legal redress open to her, but she can at least maintain her dignity. We feel certain that the respectable American press and the intelligent American public will sym-

pathize with her position and regard the plunder of her brains in its true light.

We have said that Mr. GILLETTE's duty did not end with his withdrawal from active and outward participation in the commission of this moral wrong, and our reasons for so saying may be briefly explained.

In the first place, the promoters of the Robert Elsmere venture are the managers of Mr. GILLETTE's plays.

In the second place they were not hitherto suspected of being playwrights, much less of possessing sufficient literary capacity to handle such a delicate matter as the dramatization of Mrs. WARD's book.

In the third place it is reported that the version they intend to bring out as their own is in fact no other than that which Mr. GILLETTE himself prepared and announced that he would lay on the shelf.

This last rumor may be false or it may be true. At any rate we think that it behooves Mr. GILLETTE for the sake of himself, of his many friends, and of the admirers of his talents as a dramatist of credit and renown, to satisfy the public as to the sincerity of his recantation and to emphatically disclaim any complicity in, or connection with this particular enterprise of his managers.

### COMBINATIONS OF STARS.

THERE appears to be a growing tendency toward the combination of stars in one company. The plan has been tried by our two leading tragedians with extraordinary pecuniary success. The doubling of the stars permitted the doubling of the prices of tickets, and resulted in more than the doubling of their ordinary individual receipts. Two or three other "combines" of a less notable but similar character have either been planned or are now in process of negotiation, and we should not be surprised to see several big histrionic pairs disclosed in the game next season.

It cannot truly be said that these stellar combinations are prolific of valuable artistic results. They are not effected with that object in view. They are conceived primarily for money-making purposes. They are a tribute to the liking of our public for big things. Magnitude is the pride and joy of our nation as well as its test of value, whether it be in territorial expanse, in natural scenery, in architectural achievements, in the circus, or in the stage production.

For many years the manager found it an unflinching device for stimulating public curiosity and drawing patronage to proclaim the stupendous sums he had laid out in getting a piece ready. The fabulous expenditure was a convincing proof of merit. A performance that cost \$20,000 must be a big thing, and so the people confidently went to see it.

Even now, in these days of æsthetic advancement, the virtue of figures is generally recognized and the enterprising manager, with a thrill of pride and conscious triumph, tells the newspapers of his large receipts, and prefers their publication to anything that can be written about the strength of his play or the artistic refinements of his actors.

We do not think experience shows that the cause of art is especially benefited by momentous aggregations of stellar wonders, nor do we believe that such conjunctions exercise a healthy influence upon the public taste. They are unquestionably productive of inharmonious representations, and they augment an undesirable demand for what, in professional parlance, are known as phenomenal casts. The best that can be said of them is that they are big shows which generally make a good deal of money.

### VAST DEVELOPMENT.

A THEATRICAL statistician estimates that at the present time in this country there are more than fifty thousand people in various capacities depending for their living upon the dramatic profession. He figures that the total per annum for professional transportation is six millions of dollars, a considerably larger sum than the railways receive from any other particular class of travelers. He also states that in one season theatrical people spend four millions of dollars for hotel accommodations.

By what mathematical process and on what basis of information these results were obtained does not appear; but even allowing for the obvious difficulties in the way of securing an exact estimate, anyone that has an int-

imate knowledge of the immense extent of the theatrical business and its extraordinarily rapid growth in recent years can see that they are approximately correct. New theatres are constantly being built, particularly in the great West, where there is no thriving town whose enterprise does not bear fruit in the erection of a suitable place of amusement. The roots of the drama push deeper and deeper down into the hearts of the people year by year, while the available territory for theatrical operations expands in a ratio corresponding with the increase of commercial importance of every young and vigorous community.

This fact is beginning to dawn upon solid men in other pursuits. The vastness of our theatrical interests is attracting attention. One noticeable result of this is that we are getting further and further away from the showman's ragged and vulgar methods, which formerly prevailed in the theatre's contracted days. The commercial or business side of theatricals has assumed a dignity and respectability in keeping with the administration of the affairs of the glorious art which exercises an incalculably refining and pleasure-giving function over intelligent mankind.

The "showman" has been dislodged from his erst proud eminence, and by common consent is relegated to the outskirts of the professional world. By-and-bye he will disappear from the scene altogether. Many salutary influences are at work, and things are now shaping themselves so that the honorable customs of reputable business life before long will be the only customs observed or tolerated by those enlisted under the theatrical standard. The result will be the sanitation of the unhealthy spots in the body theatrical, the dawn of an era of stability and confidence and the betterment of everybody and everything concerned with the stage. And these are the ends to which all true friends of the drama and the profession are looking, and for which they are conscientiously working.

### THE SENILE "ERA."

OUR esteemed but superannuated British contemporary, the *London Era*, when it concerns itself with the discussion of American theatrical affairs, always reminds us of a gabbling granny sitting at the fireside, whose silly old tongue keeps pace with the click of her knitting needles and whose garrulity we endure as the license of senility.

The poor old *Era* not long ago awakened to the fact that a body of American actors early in December last petitioned Congress, or one of its committees, for protection against foreign competition. The discovery set its ancient brains into a state of alarming turmoil and occasioned a series of weekly editorial spasms which seem to show symptoms of steady recurrence for an indefinite period.

In a recent issue of our elderly contemporary, Mr. C. P. FLOCKTON's application for an injunction to restrain the Actors' Order of Friendship from devoting any portion of its funds to the furtherance of its protection scheme receives attention. Says the *Era*:

Mr. FLOCKTON's fondness for litigation has served English actors in good stead. He has applied to the Supreme Court for an injunction forbidding the American Actors' Fund to devote to the purpose of assisting the protection movement any of the funds at its command, which, he claimed, were placed in their hands for charitable purposes only. The injunction has been granted and a very long and thick nail driven into the coffin of this absurd agitation.

The foregoing extract is a characteristic example of the way in which our aged transatlantic friend gets things mixed. Mr. FLOCKTON's legal move wrought neither good nor evil to English actors, inasmuch as it neither had nor was intended to have the slightest influence on the merits of the question at issue. The protection movement—which was undertaken by an association comprising less than one hundred men, and not, as the stupid *Era* loses no occasion to assert, by "the American actors"—perished solely because the great majority of the profession, the public and the press disapproved and opposed it. The promoters of the measure supplied all the fixtures for the funeral. Mr. FLOCKTON did not drive a nail into the coffin. He merely laid a sweet little flower on it.

The accuracy and perspicuity of the poor old *Era*'s knowledge of matters theatrical on this side of the ocean are charmingly illustrated in its statement that Mr. FLOCKTON applied for an injunction against the Actors' Fund!



## THE USHER.



*Read him who can! The ladies call him, sweet,  
—LOVE'S LABOR'S LOST.*

The *Herald's* statement that Mrs. Louisa Eldridge is suffering from brain fever and that her life is despaired of, caused that popular lady to smile when it was shown to her. Aunt Louisa had a slight stroke of apoplexy the week before last, but it was not sufficiently severe to be dangerous or to occasion alarm among her friends. She is confined to her house and receiving the best of care. There is little doubt that she will be up and about as chipper as ever in a few days.

How the *Herald* does mix things, to be sure, now that it has been overtaken with another fit of theatrical reporting! The other day it said that while rehearsing with the Southern Fauntleroy company at the Grand Opera House, "Miss Eleanor Carey, the company's leading lady, received a dispatch saying that her mother was dying. She immediately left for her mother's bedside." There is no Southern Fauntleroy company. There is a company which is going to Frisco. Eleanor Carey was not engaged as its leading lady, but Edna Carey was under contract to play the part of Minna. This Miss Carey did not relinquish her part because her mother was dying—she wasn't—but because she herself was taken ill and obliged to go under a doctor's care. Next!

Our managers, according to their freely expressed opinions, consider the bill, introduced a few weeks ago at Albany by Assemblyman Sullivan, to make the selling of standing room unlawful in any theatre or other place of amusement, a "strike" in embryo. Probably they are right. Efforts to bleed theatrical managers are frequently made beneath the fraudulent ceiling where sit the people's representatives and law-makers. The scheme to compel the employment in each of the theatres of two exempt or supernumerary firemen is still freshly remembered. I believe that it cost our leading managers quite a sum to strangle that bare-faced threat of extortion. Mr. Sullivan's bill, fortunately, doesn't stand a ghost of a chance of becoming a law, and therefore the managers will not be called upon to fight it.

A paragraph is going the rounds to the effect that the Editor of THE DRAMATIC MIRROR "has just completed a drama entitled *Cape of Diamonds*, to be produced early next season." The Editor of THE DRAMATIC MIRROR has done nothing of the kind.

Fanny Davenport sends me an authorized interview with a Chicago reporter. From it I glean that the actress doesn't know a single dramatic critic in New York personally, but she knows Willie Winter and Joe Howard by sight; that the ivory crucifix she uses as a "prop" in *La Tosca* belonged to an ancient Florentine family; that under her Empire gowns she wears no crinolines and no skirts—only silk tights; that Mrs. Potter gives more promise than any amateur she has seen ("amateur" is good); that marriage is not so much of a failure that she is not going to try it again some day; that famous actresses should be especially careful in marrying, as there are few men who care to shine in a reflected light, and that there are, alas! few Nicolinis.

Colonel Ingersoll has consented to address the members of the Goethe Society at their reunion this month on the subject of Shakespeare. The famous orator has always found in the immortal dramatist a theme that arouses all the eloquent enthusiasm of his nature. As a Shakespeare scholar he has few equals at the present day; as a Shakespeare lover he has no peer. The Goethe Society doubtless has in store a splendid intellectual feast and the demand for invitations to this reunion will unquestionably be greater than the hospitality of the members can meet.

I read this in the *Morning Journal* of Sunday last: "A new theatre was opened last night and started on a career of prosperity at once, and there is room for more. The only possible thing that militated against the new play presented last evening was the fact of its success in Philadelphia. But the public forgave both the star and the manager for that in consideration of the enterprise and pluck shown in the new venture." The theatre referred to is Proctor's new house in

Twenty-third Street, the play *A County Fair*, and the star Neil Burgess. How is the writer who doesn't take the trouble of seeing the performances he notices thus confidently to count on managerial postponements? Mr. Proctor's theatre wasn't ready on Saturday and the opening was deferred until Tuesday, together with the production of the play whose success, we are informed, was militated against by a trial in Philadelphia. The *Sun*, which lays great claims to accuracy—the only claim, so many people think, that its dramatic column is entitled to—also alluded on Sunday morning to Proctor's inaugural having taken place the night before.

Such revelations of newspaper insincerity or dishonesty—either word serves in this connection—are unpleasantly frequent in this town. We can only detect the fraud when some managerial plan miscarries. Who knows how often the notices we read of performances that *have* come off are spurious?

A paragraph in the San Francisco correspondence of THE DRAMATIC MIRROR recently referred somewhat dubiously to a statement that Lawrence Barrett and Lydia Thompson played together in *Delicate Ground* at the old California Theatre in 1870. This has drawn forth the following remarks from "An Old Playgoer." "That performance of *Delicate Ground* was a most excellent illustration of light comedy, commemorating Miss Thompson's benefit and the last appearance of Mr. Barrett as co-manager of the theatre with McCullough, prior to his hazarding his fortunes as a star at Niblo's. Theatregoers of recent years cannot well appreciate that Mr. Barrett in all-round work shone best, not in the hearse plumes of tragedy, which he now affects, but in a field of characters which ranged from elegant comedy to emotional drama, and to mention Charles Courtley, Joseph Surface, Captain Absolute, David Garrick and Raphael DuChalet, will exemplify his best successes. His work in Raphael in those days was never excelled by anyone here in Frisco in the same part, and this stage has seen Raphaels from the premier in America, Edwin Booth, to Mantell."

## A SAMPLE PRESS POTPOURRI.

As a rule those writers on the daily papers who occasionally venture into the field of theatricals have at least a vague knowledge of what they are talking about, and it is not often that an article finds its way into the columns of the metropolitan press, showing such lamentable and woful ignorance of the people of the dramatic sphere as that in last Sunday's *World* under the heading of "Actors in the Audience." The occasion was Prof. Kellar's special matinee for professionals on Thursday afternoon last. It is safe to assert that this *World* writer never saw one out of ten of the people he describes, either on or off the stage, and that all he knows of them has been gained by a casual perusal of the dramatic columns of the newspapers. In introducing his comedy of errors this penny-a-liner says that "a theatre full of theatrical people is more of a curiosity than the most original company on the stage," and no one who reads his description but will not agree with him that the theatre full he speaks of was.

To begin with, we have "Lizzie St. Quentin, the popular soubrette," and next we are introduced to "The strikingly handsome Casino favorite, Grace Filkins." For a lady who has never appeared on the stage of the Casino, Miss Filkins is very fortunate to have become a favorite of that house so soon. The writer probably had read the paragraph so industriously circulated some time ago to the effect that Miss Filkins had been negotiating with that house.

Louise Dillon is described as sweet-faced and motherly looking. For a lady whose preservation of her age—whatever it may happen to be—is as marked as that of Lotta, and who is taken for a miss on the street, this will be appreciated by those who know her. Another item of news is the fact that Herbert Kelcey has a wife and "children" in London. But perhaps the greatest piece of information is that relating to a member of the London Gaiety company. Here it is in full: "But Charles Danby, the man with electric legs, who dances in the Gaiety company with the most gorgeous eccentricity, was equal to the occasion. Danby, by the way, looked not unlike the Danby of the stage—tall, slender, raw-boned and frazzle-toothed." For the information of the writer allow it to be stated that Richard Storey has the electric legs in question. Mr. Danby is a little, thick-set man. The owner of the electric legs is an athlete, and it is likely that he will resent the "frazzle-toothed" portion of the alleged description.

Dora Goldthwaite is described as "plump" and as Louis Aldrich's leading lady. As Mr. Aldrich has no company, the latter item will be read with wonder. Mrs. Sol Smith is of Dick Mansfield's company in this report. Of course, those who know him and theatrical people in general, as well as the writer, always call him "Dick." But to cap the climax

the article, after stating that a photographer wishes to "take" the audience, goes on to say that "A number of men think it just as well perhaps that they shouldn't be photographed sitting by other men's wives." What a delightful picture of the theatrical profession! What a wonderful knowledge it reveals of the dramatic world! John Paul Boccock, you deserved a leathern medal as does the paper that takes in your dramatic "rot."

## THE PIRATES.

Play pirates are becoming as numerous as they are audacious. Reports of piratical companies' incursions, in various parts of the West especially, come in daily to THE DRAMATIC MIRROR. A pirate organization, styling itself the Baldwin Dramatic company, played at ten, twenty and thirty cents, in Bloomington, Ill., for a week's stand lately, its repertoire including *Our Strategists*. The Holden Comedy company recently produced *Monte Cristo*, *M'iss Fate*, and other copyrighted plays at Cambridge City, Ind.

Matt Kusell, who was exposed in THE DRAMATIC MIRROR last week as an impostor and a pirate, produced Peck's *Bad Boy* at Quincy, Ill., Feb. 25. The latter play is the sole property of George W. Peck and Charles Atkinson.

The Irene Worrell company produced at Sedalia, Mo., during the week commencing Feb. 25, the following repertoire: *Patty (Passion's Slave)*, *My Partner*, *Little Fernet*, *M'iss Mabel Heath*, *Stricken Blind* and *Lucky Ranch*.

The Wilson Theatre company appeared at Madison, Wis., recently in this repertoire: *A Great Wrong Righted*, *Woman Against Woman*, *The Two Orphans*, *The Galley Slave*, *The Marble Heart*, *My Partner*, *In Peril* and *The Secret of Lynwood*.

## SOME NEW THEATRES.

Active steps are being taken by prominent citizens of St. John, N. B., Canada, to erect a first-class theatre this Summer. Mr. A. O. Skinner, a large manufacturer, Mr. P. A. Melville, who was formerly connected with the management of the Mechanics' Institute, and John Ellis, editor of the *St. John Globe*, are heartily interested in the projected theatre. The edifice will be built on Union Street, and at a meeting of the stockholders to be held in a week or two it will be decided whether the building will be completed so that the house may be opened in September next when the Provincial Exhibition opens at St. John.

Mr. Emanuel Andrews contemplates building a new theatre in Williamsport, Pa., in the near future. It will be a ground floor theatre with all the latest improvements and conveniences. The building will be 70x120 feet; stage in the clear 33 feet, 70 feet wide, 34 deep. Seating capacity 1,200. The location is good. It will probably be completed by next season.

## THE ATHENEUM COMPANY'S SEASON.

Rich and Harris, of the Boston Howard Athenaeum Specialty company, have completed their arrangements through Charles Frohman for the presentation of that organization at the Standard Theatre in this city for a run. Special features will be brought from Europe for one and two weeks' engagement, returning immediately after appearing at the Standard to England. Hereafter this organization will be introduced entirely to the highest class of audiences, as all future engagements will be played in none but the leading legitimate theatres. At present the company is jamming the theatres in Chicago, where they have played for the past three weeks.

They have already filled engagements at the Star, and one at the Fourteenth Street in this city, and the interest which their performance excited among the patrons of these houses decided the management to bring about these arrangements, which they have long had in contemplation. The engagement with Manager J. C. Duff is to run through April at the Standard Theatre, commencing March 25. Manager Eugene Tompkins, of the Fifth Avenue Theatre, New York, and the Boston Theatre, Boston, has signed for three engagements in the Boston Theatre in each season. R. M. Hooley has booked the company in his Chicago house for two engagements next season, and other important engagements have been made in the chief theatres of the country clear through to San Francisco. Rich and Harris have by their enterprise and ambitious efforts shown conclusively that a specialty performance need not depend on horseplay and coarseness for its success.

Each season representatives of the management will visit the principal cities of Europe and bring back leading artists of the foreign theatres, so that the patrons of the Howard company will have the advantage of witnessing performances embracing all the best features of the London Alhambra or Empire or Paris' Summer circuses, and from the leading German theatres. This move of the Howard management will provide a new and refined vaudeville entertainment for the legitimate theatres which cannot fail to become popular with even the most select theatregoers.

## PERSONAL.

WILTON.—An error in the types last week made the age of Annie Helen Wilton, who was christened on Sunday, the 24th ult., ten years. The little lady had has only seen two golden Summers.

HART.—Tony Hart is in the city, stopping with his brother John Cannon. He is able to go about town but it is not likely that he will ever act again.

CRANE.—One of the pieces which William H. Crane will produce for his starring tour next season, will be the comedy of *The Palloon*, which is now running at the Strand Theatre, London. The American rights of this comedy are owned by T. Henry French.

MANSFIELD.—Richard Mansfield will produce *Richard III.* in London on March 16.

ROSENQUEST.—In a recent interview Manager Rosenquest stated that he had only booked nine weeks of his next season at the Bijou Theatre. One of the reasons for this was his desire to keep open time for a run for a farce-comedy of his own, which he intends producing. It is entitled *A College Widow*. Its authors are Charles Coote and Frank Howard Howe.

MITCHELL.—Maggie Mitchell has sold her real estate investment in Harlem, which consisted of seven lots on the corner of Seventh Avenue and One Hundred and Twenty-fourth Street, for \$120,000. The purchaser makes no announcement of building a theatre on the ground, but intends erecting a large block there, most probably for flats.

RUSSELL.—Beauty worship has not as yet ceased to be a favorite amusement of the *jeunesse d'orée* and other loungers in the metropolis. Fully a hundred people waited patiently on both sides of West Thirty-ninth Street last Saturday afternoon until Lillian Russell appeared, after which they resumed their saunterings.

PALMER.—A. M. Palmer, who took great interest in the election of President Harrison, attended the inauguration ceremonies at Washington on Monday.

CRONIN.—A benefit to T. J. Cronin, the well-known vaudeville artist, who was at one time associated with W. J. Scanlan, will take place at the Bijou on next Sunday evening.

SULLIVAN.—John T. Sullivan sailed for this country from England on Saturday last on the *Umbria*. He will have one of the principal roles in the production of Robert Elsmere.

BLAINE.—The play which Daniel Frohman has received for Mrs. James G. Blaine, Jr., is from the French and is new to this country.

DUPRE.—Minnie Dupree, of the Held by the Enemy company, will, it is said, star in a new play to be written expressly for her by William Gillette, next season.

DUFF.—James C. Duff, of the Standard Theatre, bids fair to excite more than usual attention during the coming year. He is expected to arrive shortly from Europe, where he is making negotiations for grand opera on a colossal scale in the interest of a Chicago syndicate. When he returns it will not be to spend his days in idleness, as he has many irons in the fire. Besides the Gaiety Burlesque company, which is now under his direction, *The Queen's Mate* and *A Trip to Africa* still appear to be remunerative speculations. A new opera by Jacobowski and Harry Paulton will soon be produced in Chicago, while Mr. Duff will put another new comic opera into rehearsal in this city before long.

LELAND.—Edward Leland, of the Lotta company, was called home suddenly by the death of his mother at Cleveland, O., last week. He will rejoin the company at St. Louis.

CORLETTE.—Ethel Corlette has been recuperating during the past four weeks at Long Branch, and is now much improved in health.

QUINTON.—Louie K. Quinton, of the Adonis company, who is known in private life as Mrs. H. C. Lewis, will retire from the stage shortly for the remainder of the season. Her retirement is occasioned by ill health.

BLOOMFIELD.—Mme. Fannie Bloomfield, the pianiste, who has been absent in Europe since July last, is expected back next Friday on the *Trave* to fill a number of concert engagements in New York and the principal cities of the United States.

PITT.—Harry Pitt has apparently fully decided upon Boston as his future home. He has accepted a re-engagement as stage manager of the Boston Museum.

HUNTINGTON.—According to English advices Agnes Huntington, who made her debut in Paul Jones at the Prince of Wales' recently, has taken her audiences by storm. The critics are devoting much space and flattering comment to her voice, her magnificent stage presence and her dramatic ability.

BIGGAR.—Laura Biggar, who lately superseded Anna Boyle in the title role in the Webster-Brady She company, met with a severe accident while playing the part in *Decatur*, Ill., recently, and is now under the care of physicians in Chicago. Her friends are most attentive, and she is in hopes of resuming her place upon the return of the company to the Lake City this week.



## AT THE THEATRES.

## FIFTH AVENUE.—A GOLD MINE.

Silas K. Woolcott.....N. C. Goodwin  
Gerald Riordan, M. P.....E. J. Buckley  
Sir Everard Foxwood, Kt.....Robert G. Wilson  
George Foxwood.....Harry Everfield  
Julius Krebs.....John T. Craven  
Wilson.....Thomas H. Burns  
The Hon. Mrs. Meredith.....Kate Forsyth  
Miss Una Foxwood.....Nanette Comstock  
Mrs. Vandervast.....Ida Vernon

It is not everybody who cares to essay the rather uncanny business of wearing dead men's shoes, but Mr. Nat C. Goodwin in appearing on Monday night at the Fifth Avenue in *A Gold Mine*, the comedy which John T. Raymond produced a few days before his death, demonstrated that neither superstition nor a shrinking indisposition to try his pinions in the empyrean of comedy, pure and simple, are factors in his calculations. The piece was received with a mild degree of favor, and its representation by Mr. Goodwin and his associate-players was frequently applauded. So much for the popular attitude.

In *A Gold Mine* Messrs. Brander Matthews and George H. Jessop, the authors, have endeavored to write a play on approved comedy lines, which should occupy a somewhat higher plane than the average piece conceived and constructed with no other end in view than the projecting into conspicuous prominence of a comic star. The attempt is laudable, if the achievement is not. There is a palpable intention to draw natural characters and keep them within legitimate bounds. There is a studious avoidance of those exaggerations of situation and those boisterous contrivances which are found in farce, but not in actual life. The plot is slender; its complications are as simple as vulgar fractions; and the dialogue meanders through three quiescent acts as calmly as a bowl of gruel passes down an invalid's throat. Here and there are stray flashes of wit, but of humor the piece is utterly devoid, and for the most the text is weakly inoffensive and commonplace. The best specimens of the collaborators' work are found in the second and third acts. Woolcott's story of his brother's death, told to Una, is really pathetic in its directness, tenderness and simplicity, although its incongruity conveys the impression of something interpolated as an afterthought, while the work was undergoing revision. The consecutive scenes in the last act between Mrs. Meredith and her brother and Mrs. Meredith and Woolcott were superior to all that had preceded, albeit the duel between the nervy woman and the unscrupulous financier would gain by condensation. The love scenes of the Irish M. P. and the impressionable Una are breezy and dainty. The character of the retired actress with all the amiable affectations and airs of her youthful days clinging like the proverbial rose scent to the broken vase is a clever transcript of a distinct type, which did not meet with so much appreciation from the first-night audience as it deserved.

*A Gold Mine*, briefly summed up, is a mis-carriage of commendable intentions. It is not in any sense a bad play, but it falls short of being a good play. It occupies a middle ground.

The usefulness to the playwright of such an American as Silas K. Woolcott is well-nigh past. It is questionable if a man who talks the slang of the faro-table and paddock, puts his feet on the furniture, and dresses like a bunco-steerer would be tolerated in polite English society at the present time. Mr. Ginter's Mr. Barnes is nearer the truth. Mr. Woolcott would be as unpleasant an excrescence in a drawing-room in New York as he is according to this play—in London. The "smart," slangy, impertinent and uncouth creature, whom we are supposed to like or endure because his heart is in the right place, was once considered an infallible characterization. But fortunately for our national taste and pride he is fading very rapidly from popular favor.

Mr. Goodwin was evidently very nervous on his first appearance, but the feeling wore off before long, and he was soon gagging, geying and smiling at the friends he recognized in front in his usual informal manner. We were told that in *A Gold Mine* Mr. Goodwin would demonstrate the sincerity of his determination to become a genuine comedian and confine himself to legitimate practices. His disregard for artistic propriety, however, was conspicuous on this momentous occasion as formerly. It is a pity—for Mr. Goodwin is a very clever and versatile man—that he cannot drop his monkeyshines now and then and get down to a basis of sincerity and earnestness.

The best points in Mr. Goodwin's performance were the telling of the bit of story to Una, before referred to, and the alternations of pathetic hopelessness and comic commonplace after he has ruined himself to save the good name of the nephew of the woman he loves. There were dreary wastes of mediocrity in the rest of the characterization and an utter absence of anything approaching either naturalness or unction. After the second act he was called before the curtain, when, without invitation, he obliged the audience with an off-hand speech.

It is not likely that Mr. Goodwin will win

his spurs as a real comedian in the role of Silas K. Woolcott.

Mr. Buckley, who adapts himself to comedy as readily as to tragedy or melodrama, was airy and mellifluous as Riordan. Mr. Wilson was a ponderous Sir Everard. Mr. Everfield gave a refined and facile performance of the harried youth. George Foxwood. Mr. Burns was amusing as the typically stolid British butler.

Miss Forsyth acted Mrs. Meredith with that unerring intelligence and *savoir faire* which make us regret that she is not oftener seen on the metropolitan stage. The part is weighted with many speeches, tiresome in themselves, but Miss Forsyth managed to brighten the scene whenever she was on it. Miss Comstock was vivacious and maidenly as Una while Miss Vernon interpreted Mrs. Vandervast admirably.

The one set exhibited throughout the comedy is one of the most hideous products of the painter and designer an audience has ever had the misfortune to gaze upon. Clumsy in architectural arrangement and nauseating in yellows, blues and browns, it excited positive disgust.

## PALMER'S THEATRE.—THE CAVALIER.

Chevalier De Lamorliere.....Henry Lee  
The Regent of France.....Horace Vinton  
Count De Clermont.....Franz Reimau  
Baron De Barbinere.....Thomas Whiffen  
Marquis De Souvil.....S. C. Dubois  
George De Laercy.....C. F. Tingay  
M. De Lannay.....John Ellsler  
M. Pargy.....W. S. Craven  
De Roca.....Fred. Corbett  
D'Effiat.....Redfield Clarke  
Senor Don Stephano Morales.....Daniel Leeson  
Duchesse D'Orleans.....Kate Lester  
Louise De Souvil.....Dora Goldthwaite  
Eglantine.....Minnie Seligman

If the Cavalier, which received its first New York production at Palmer's Theatre on Monday night, had been presented to a metropolitan audience twenty-five years ago, the piece would have been thought charming, and the town would have flocked to see it. A modern Broadway audience, however, has lost its appetite for adventurous heroics of the Dumas *à la* school. Our American dime novel has had a tendency to turn all forms of wonderful adventure into fustian. Hence many refined theatregoers have drifted to the other extreme, and yearn for the society drama of to-day, which but too frequently embodies a commonplace reproduction of insane realism.

Although *The Cavalier* is unfamiliar to the American stage, it was written some time ago by the noted dramatist, A. d'Enery, author of *The Two Orphans*. The present version is an adaptation by Henry Lee and George H. Jessop. There are five acts of romantic incidents and picturesque surroundings. The Chevalier De Lamorliere is incarcerated in the Bastille for numerous offences against the law prohibiting duels. Being placed in a cell from which there is a secret passage unknown to the Governor of the prison, he emerges day after day in various disguises by means of an assortment of wigs and costumes he conceals in a neighboring cottage that he has recently purchased. Incidentally he saves his sweetheart Eglantine from falling a victim to the lustful desires of the Regent, and secretes her for a few hours in his own cell. The lady, however, finds the place too gloomy after he has gallantly withdrawn, and escapes unknown to the cavalier to her intimate friend, Louise De Souvil. The latter has been forced to marry the Regent's favorite, the Count De Clermont, while George De Laercy, to whom she had been betrothed, is about to end his life in despair. De Lamorliere discovers that the Count De Clermont is in league with the Spanish Envoy and is plotting a conspiracy against the Regent. Disguised as a Jewish money-lender and subsequently as the Envoy he obtains all the particulars from the Count himself, who by-the-by, had been chiefly instrumental in having De Lamorliere sent to the Bastille. The Regent is duly informed of his danger, the conspirators come to grief, notably the Count, who is killed in a sword encounter with the cavalier, which, presumably, enables George De Laercy to regain the Countess. Full pardon is extended to De Lamorliere for exposing the conspiracy, and the Regent graciously condescends to forego the pleasure of sweet possession, thus enabling the cavalier to wed Eglantine *sans peur et sans reproche*.

Henry Lee's impersonation of the title role was decidedly clever. He was at his best in the character disguises, which amply proved his "histrionic versatility." He was less at home in the dash and romanticism of the cavalier proper. The comedy points were made with telling effect, but Mr. Lee was by no means equally happy in the serious and sentimental phases of the role. While gifted with an excellent stature for heroic characters he lacks the romantic temperament and nonchalant bearing that marked the late Lester Wallace, so popular in similar roles. Minnie Seligman was somewhat too "sugary" and babyish as Eglantine, but acted with artistic discretion and possesses a pleasing personality. Dora Goldthwaite was effective as Louise De Souvil, while Carrie Allen and Nellie Constance acquitted themselves creditably in minor roles. Franz Reimau was decidedly Tentonic as the Count de Clermont, and Horace Vin-

ton bulky and husky as the Regent. Thomas Whiffen did his best to enliven the performance in the comedy role of Barbinere, but was only partially successful. Daniel Leeson made the most of a short character part assigned to the Spanish Envoy, and John Ellsler endeavored to be disagreeable as the Governor of the Bastille. There was too much individuality and motion among the supernumeraries, some of the young ladies being too anxious to show their qualifications as embryo actresses.

The scenery was tasteful and picturesque. The costumes were also telling and in keeping with the French period of the play.

## NIBLO'S.—TWO LIVES.

Hubert Douglass.....Charles B. Welles  
Clarence Douglass.....Charles C. Maubury  
Judson Douglass.....Carl Smith  
Horace Greengage Dobbins.....Dan Collyer  
St. John.....Hardee Kirkland  
Gov. Marks.....Alfred Beverly  
Mrs. Marks.....Ollie Stoddard  
Mrs. Arnold.....Fannie Tyler  
Stella.....Grace Kimball  
Grace.....Helen Beaumont  
Ethel Douglass.....Maude Granger

A very large audience attended the first performance at Niblo's on Monday of a real old-fashioned, chestnut-flavored melodrama of the Bowers pattern entitled *Two Lives*, in which Maude Granger played the heroine's role.

*Two Lives* turns upon the murder of a father by a disinherited scapegrace. Judson Douglass, a millionaire, has an adopted son, Clarence, who is married to an amiable sort of girl, Ethel, who had also been adopted by a gentleman who had found her senseless in the snow. She had formerly been an inmate of a thieves' den kept by her father and mother, but this was unknown to the benevolent person who had rescued her. Of that thieves' kitchen Hubert Douglass, the millionaire's renegade son, was the captain. One night at Judson's house Ethel's husband told his wife the combination of the safe, which was overheard by the son Hubert, who was hiding with the intention of robbery. As soon as Ethel and her husband had left the room the burglars entered and robbed the safe of its contents. Discovered in the act by Judson Douglass, the murder is committed. Hubert stabs his father with a knife snatched from a table, the property of Clarence, and escapes. Ethel enters and finds her father-in-law dying—just in time to hear him say it was his own son who committed the crime. As she never knew of any other son than her husband, she jumps to the conclusion that he is the murderer, and picking up the knife hides it, thinking to protect her husband from suspicion. She is then lured by a false letter to the old den by the murderer, who seizes her and endeavors to force her to fly to Europe with him. A young countryman who has been entrapped by bunco steers into the den is the means of her getting away. Her visit was observed by detectives, and that, coupled with the possession of the knife, brings suspicion on herself. An inspection of the family register and an album discloses to her the identity of the captain of the den with Hubert, the wayward son. Hubert's imprudence in calling to induce her to go with him leads to his recognition. Ethel takes steps to have him arrested but he shoots himself in a manner suggestive of the author having seen Captain Swift.

The play is full of sensational situations and of conclusions jumped at over five-barred gates, such as "It is, it is my husband's knife—then he has murdered him!" "I see it all!" "The time will come—er!" and so forth.

Charles C. Maubury played Clarence Douglass very well and Dan Collyer amused the audience as the countrified victim of the bunco steers. Ethel Douglass was played by Maude Granger strongly but in a pronounced melodramatic style. The company generally were better than the play.

## PEOPLE'S.—THE PAYMASTER.

Duncan B. Harrison in *The Paymaster* was warmly welcomed back to the metropolis at the People's on Monday night. As Mr. Harrison stepped on the stage in the first scene he received almost an ovation. The play has been much improved since its first presentation here, and it is decidedly one of the best melodramas depending upon realistic water effects to be seen to-day. Mr. Harrison's manly impersonation of the persecuted hero is magnetic and enlists the sympathy of his audience whether they will or not. He received four curtain calls. His supporting company is strong and evenly balanced. Clay Clement was effective as Colonel Haughton. Neil O'Brien was satisfactory as Reginald Hammersleigh. Fred D. Munroe was capable as Captain Harding. Stephen Wright pleased the audience as Sergeant Fitzpatrick. Harry J. Morgan made a delightful tipsy Tommy Atkins. Thomas F. O'Malley scored heavily as Larry O'Brien and Beatrice Lieb won the hearts of the audience as the heroine rescued from drowning. Miss Lieb, tall, lithe and willowy, dressed the part with fine taste in the drawing-room scenes, in which she looked *distinguee*. Ethel Harrison as Nellie O'Connor was very effective in the pathetic scene with her mother. Rene Perselee was very

acceptable as Mrs. Helen O'Connor. Gertie Granville (Mrs. Tony Hart) was pleasing and vivacious as Moyna. Margaret Tennant made a hit in Mrs. Harding, a shrewish intermeddling busybody. The piece was finely staged, and the river scenes and water running down the rocks, tinkling and rippling, evoked the enthusiasm of the house. Mrs. Langtry next week.

## FOURTEENTH STREET.—DRIFTING APART.

A large and friendly assemblage, composed principally of members of the Order of the Mystic Shrine and their friends, saw James A. Herne's domestic drama, *Drifting Apart*, at the Fourteenth Street Theatre on Monday night.

The play was originally presented in this city at the People's in May last and was, at that time, duly noticed in these columns. The story deals with the conjugal relations of a New England fisherman and his young wife. It is told in a pleasing, natural manner, without any unnecessary claptrap, and touches a chord of sympathy that cements the auditors and the players from the rise to the fall of the curtain.

Mr. Herne appeared as the fisherman, Jack Hepburne, and won the admiration of the audience by his quaint humor and sincere pathos. Katherine C. Herne gave a most pleasing characterization of a young married maiden, Mary Miller, and excited favorable comment. She possesses decided talent of the *ingenue* order. Ida Mülle sang nicely and acted kittenishly in the soubrette part, Hester Barton. Ernest A. Foster made a satisfactory Percy Seward. Walter Perkins, a clever comedian, was an amusing Silas Cummins. The scenery was the same as that used in the initial production.

## PARK.—THE O'REAGANS.

A large and enthusiastic audience greeted the revival of *The O'Reagans* at the Park on Monday night and demonstrated clearly that Mr. Harrigan's *clintch* heartily approved of the return to his famous style of local comedy. The music of the piece is in Dave Braham's best vein and all the choruses were enthusiastically encored. Bernard O'Reagan is one of Mr. Harrigan's cleverest characterizations. Mrs. Annie Yeamans as the Widow McNierney was irresistibly funny. Peter Goldrich as Silas Cohoy, Harry Fisher as Herman Krouse and John Decker as Lulu Cohoy deserve special mention, although the entire performance was smooth and spirited.

## GRAND.—MONBARS.

Robert Mantell in *Monbars* drew a large and appreciative audience at the Grand Opera House on Monday night last. Mr. Mantell's fine impersonation of the hero evoked frequent applause. The cauterization and duel scenes were especially effective, and at the close of the fourth act Mr. Mantell was recalled five times. Charles Behrens made a very favorable impression as Diane. The remainder of the cast was capable in their support.

## WINDSOR.—ZIG-ZAG.

Zig-Zag, just from its uptown success, began a week's engagement at the Windsor on Monday evening. The S. R. O. sign was played long before the performance commenced. It is needless to say that the East-siders were delighted with the fun and frolic. Next week, *Hermine*.

## THALIA.—DOT.

Florence J. Bindley, formerly known as Baby Bindley, commenced a week's engagement at the Thalia on Monday in *Dot*, or, *The Avenger's Oath*. Miss Bindley in the title role was both humorous and pathetic by turns, and she captured the favor of her audience. The company is fair, including James Home and J. J. Macready, not to mention the clever wolf hounds, Hero, Zip and Leah, who help to make things very exciting for the gods. Next week, Jacob's Lights o' London company.

## THIRD AVENUE.—THE WHITE SLAVE.

Bartley Campbell's popular *White Slave* attracted a very large audience to the Third Avenue Theatre on Monday evening. The company was a capable one, and the scenery, on which much depends in this melodrama, was all that could be desired. Next week, *Nobody's Claim*.

## AT OTHER HOUSES.

The Bijou was closed Monday night the production of *A Midnight Bell* having been postponed until Tuesday, too late for notice in this issue.

Another performance announced for last night was *A County Fair*, which held over from Saturday for ampler preparations. An account of this event is also deferred until the next number of *THE DRAMATIC MIRROR*.

The McNeill company in *Boccaccio* will succeed *The Cavalier* at Palmer's next week.

The run of *Sweet Lavender* is drawing to a close at the Lyceum. An adaptation of one of Sardou's plays is announced to succeed it shortly.

The Gaiety people are doing well with *Miss Esmeralda at the Standard*.

Little Lord Fauntleroy, which the Wegg-like police court reporter of the *Herald* declares, in a wild burst of poetic fancy, to surpass the nectarous fruit of the sunniest Spring



time in its scented delight, continues to fill the Broadway with happy spectators.

To-morrow (Thursday) night Mr. Daly returns for consolation to Shakespeare, after a luckless incursion into the domain of German farces. He will revive *The Taming of the Shrew*.

Captain Swift's steady success at the Madison Square rivals that of its predecessor, Jim the Penman. The large attendance is a gratifying tribute to the excellence of Mr. Palmer's company, as well as to the absorbing interest of the drama.

On Friday night Nadjy will be given for the 200th time at the Casino, and the event will be suitably commemorated.

Said Pasha, with its catchy music and clever cast, has entered successfully upon its second and last week at the Star, where on Monday next the Evangeline maidens will disport themselves.

There is a capital bill on this week at Tony Pastor's. In it are such popular and amusing specialists as Flora Moore, John Hart, the Jeromes, King Kalaska and a host of others.

Kellar gives during this his seventh week at Dockstader's the same mystifying and diversified bill that was presented last week. There was a good-sized audience in attendance on Monday night.

#### GREEK TRAGEDY.

The students of the American Academy of the Dramatic Arts will give their fifth annual performance at a special matinee in the Lyceum Theatre on Monday next. From the time in 1885, when under the name of the Lyceum Theatre School, they assisted in the special production of *Julius Caesar* at the Star Theatre, through the succeeding years when they produced for the first time in America Molière's *Les Precieuses Ridicules* and a portion of *The Winter's Tale*, for the first time in fifteen years all of the students' public performances have been in the realms of the classic drama. "This year," said Franklin Sargent, the director, to a *Mirror* reporter, "they will appear as you have already announced in a translation of Sophocles' *Electra*, which has never been performed in this country and has been given but a few times in Paris and London, the latest recorded production being at the Drury Lane Theatre, London, in 1777.

"During the production of *Oedipus Tyrannus* at Harvard in 1881," continued Mr. Sargent, "I was an instructor in the University, and was associated with George Riddle in the staging of *Oedipus*. The possibility of giving a much more detailed and correct theatrical production of a Greek play by trained professional students in the School of Acting became evident to me from my Harvard experience. As you will remember, the actors of the ancient Greek theatres were obliged to spend many years, often seven, in the most careful study and training, in athletics, literature, pantomime, music and history before they essayed tragedy.

"*Electra* contains seven principal characters—*Electra*, Clytemnestra, the Queen-mother; *Chrysothemis*, the younger sister; her brother *Orestes*, the latter's friend; *Py-lades*, an old man attendant, and the King, *Aegisthos*. The classic writers of time, place and action are necessarily retained. The action of the tragedy occurs before the grand palace of the Race of Pelops, with the altars of Apollo and Bacchus in view. Fronting the palace is a large, marble-tiled, walled enclosure in which the chorus perform their rites, songs and dances. The Greek drama, as you are aware, was of religious origin, and it never entirely lost some of its sacred characteristics. While many of the dialects in Greek plays bear the same relation to the elegant Greek of Athens that the Scottish dialect does to the English language, still the chorus is always in a more elegant dialect than the other portions of the play, and partakes more of the religious character, supplicating and invoking the gods. The sublimity and majesty of the Greek chorus in loftiness of thought and poetical expression has never been equalled. In *Electra* the chorus is composed of Argive maidens. The action of the play is given by the actors; the reflection of a play is given by the chorus. They pour forth thanksgiving or supplication to the gods; they address the personages of the tragedy to calm impetuosity or to give courage; they utter philosophic odes suggested by the virtues or vices, the success or the misfortunes of the characters. The chief motives of the Greek drama were religion and patriotism. Frequently, when news of great battles lost or terrible calamities were brought, when the vast multitudes were at the theatre, the dignified and self-contained audience spread their mantles before them and ordered the play to proceed.

"In the School of Acting the study of the Greek drama has proved to be of very great value to the students. No style of play requires so much practiced skill in pantomime, voice and reading, to say nothing of the minor dramatic accomplishments, as Greek tragedy. The stage direction of the entire play is in the hands of David Belasco, who is

accomplishing a very arduous and difficult task. The specialists of the Academy in voice, reading, pantomime, dancing, singing, etc., have each supplemented the work of the stage director under his supervision. The music has been composed by Laura Sedgwick Collins, a graduate of the Academy; the form of the Greek melodies and the spirit of the tragedy being harmonized as far as justifiable for modern hearing. The music, although essentially written to suit the emotions of the play, is a much closer approach to the ancient Greek style in rhythm and melody than has ever been attempted in modern times.

"Another unique feature will be an accurate reproduction of the ancient Greek choral movements and dances. Pantomime with the Greeks was a much more complex and prepared study than with us because their theatres were vast open temples and their actors needed every device to make their work effective. Not only were these extremely refined and subtle manifestations of the feelings and dramatic emotions, but the portrayal of everything animate and inanimate. In the comedies of Aristophanes the sounds of various animals are faithfully reproduced in the Greek language, the most musical and flexible tongue the world ever knew.

"The performance will be picturesque and perhaps will prove a surprise in its dramatic interest. The conception and evolution of the characters, and the intricate pantomime expression of the chorus of fifteen, all of whom are on the stage throughout the play, make the task a difficult one, but have incited students and teachers to special effort for a lasting and scholarly impression. Many of the teachers of the Academy are graduates of and have been members of the faculty in American colleges, and all the teachers have been prominent in our leading theatres. Much interest has been manifested in this coming production. As a spectacle it cannot fail to be of popular interest, so varied are the costumes and so powerful the plot. I hope that the spirit and influence of this classic revival will be felt, and direct the attention of the public, actors and managers to a greater interest in the Greek drama."

#### A TRUE DIAMOND STORY.

Mrs. Berlan-Gibbs, of The Wife company, had an adventure with her jewelry and diamonds in Fort Wayne, Ind., which is a new and pleasing version of the brilliant but apocryphal stories sometimes connected with the loss or robbery of gems. The Wife company opened at the Masonic Temple, Fort Wayne, on Feb. 25. During their stay the company stopped at the Fort Wayne Hotel. At an early hour on the morning of Feb. 28 they left for South Bend, and in the hurry to catch the train Mrs. Berlan-Gibbs forgot all about her diamonds, which she had secreted in a pillow case upon retiring on the previous night. Upon arriving in South Bend Mrs. Gibbs bethought of her sparkling gems, and in a state of mind wired Mr. McKinnis, proprietor of the Wayne Hotel. In the meantime an honest domestic had found the missing treasure and turned it over to Mr. McKinnis, who immediately expressed it to the owner. The diamonds consisted of rings, a necklace and other knick-knacks valued at \$7,000.

#### MORE ADDITIONS TO THE LIST.

One by one the actors and actresses who have been spurred on to the work by the words of *The Mirror* are becoming members of the Actors' Fund, until now, with eight new names to be added to the list, the organization can claim fifty-four new members gathered into the fold by this means. The following are the accessions this week:

STEPHEN J. BAKER.  
MRS. STEPHEN J. BAKER.  
WM. PAUL BROWN.  
MADE DE BEHAN.  
NINA LANSING.  
HERBERT MARSHEN.  
LESTER SHAFER.  
MARGARET HATHILL.

Harry Miner has managed to find a new means of increasing the receipts of the Actors' Fund, which could without trouble be imitated by other managers. In a letter to the Assistant-Secretary he encloses \$25.50, the proceeds derived from the rehearsals of various companies at his Eighth Avenue Theatre.

#### RECENT ENGAGEMENTS.

Edith Sinclair and Ed. M. Favor have been engaged for the Chip of the Old Block company for the rest of the season. James Dean, James Edwards, David Murray, Annie Elliston, Owen Johnstone, Oliver Jenkins, Harry Ungerer, J. P. Carroll, Harry Matthews, Lizzie Scanlan, Joe Wilkes, Mary Lauman, Mr. and Mrs. Theodore Hamilton will enlist in the Ranks, to be produced at Forepaugh's, Philadelphia, next Monday night. Hardy Kirkland and John F. Ward have been engaged for The Paymaster company, Maggie Fielding for Dan Sully's Con Conroy company, Gus Pixley and Leonie Fontainebeau for T. J. Farron's Help company, Emily Lytton for the Little Lord Fauntleroy company, Adeline Stanhope and May Robson for the Robert

Elsmere company, Marie Cross for Charles Stowe's new play, *An Iron Creed*, to be produced at the Fourteenth Street Theatre on April 8.

#### MEMENTOS OF THE STAGE.

John E. Fries, who was for years a resident of St. Louis, and whose establishment in that city near the Grand Opera House was one of the St. Louisian landmarks, being almost continually crowded by actors who had heard of his wonderful collection of old playbills, daguerreotypes, theatrical souvenirs and photographs, has removed to this city, and opened an exhibition of his superb gathering of interesting mementos at the Theatre Café, next door to the Fourteenth Street Theatre.

Mr. Fries probably has the finest collection of theatrical *bric-a-brac* in this country. Old photographs and engravings cover the walls, while the tables are fairly littered with old scrap-books, newspapers and showcases filled with interesting mementos.

A catalogue of all that Mr. Fries has in his collection would fill several pages of *The Mirror*, but among the objects of interest may be mentioned a photograph of Fanny Davenport when she was four years old. Contributed by Mrs. Mary H. Fiske (The Giddy Gusher), a bill of the play which marked Miss Davenport's first appearance on any stage; a picture of Mrs. John Wood, an engraving of J. R. Scott, presented by Thomas W. Keene; an engraving of Mr. Phelps as Richelieu, the work of Forbes Robertson; pictures of George Frederick Cooke and the Old Bowery Theatre company, and a bill of the first appearance of Edwin Booth on the stage. This was at the Boston Museum when the great tragedian played Tressell in *Richard III.* It was reproduced in *The Christmas Mirror* a year ago. There are photographs of Mrs. Farren, her mother, Mrs. Russell and her husband. A receipt from Ben De Bar shows that Edwin Booth played for six nights and one matinee at his theatre and received therefore, on Oct. 19, 1870, \$4,955, while another receipt showed that Junius Brutus Booth played one performance there for \$71.43. The old receipt book of Ben De Bar's Opera House for 1860 is also shown.

Among the most interesting mementos of by-gone days is the watch worn by David Garrick. Its date is 1743, and it is of a style entirely unknown in these days. The prompt book of the old Park Theatre is another reminder of days that are past. One large frame near the window of the place is filled with daguerreotypes of Jenny Lind, Gustavus V. Brooke, Mrs. Florence, the Bateman children, Maggie Mitchell, Estelle Potter, Eliza Logan, Espinosa, Coleman Pope and Hettie Bernard, while colored portraits of Edwin Forrest, Charlotte Cushman, Julia Deane and Kate Dennin also attract much attention. A picture of Patti at eight is much admired, while other portraits include those of J. B. Roberts, Matilda Heron, A. A. Adams, Laura Keane, William Warren, Adelaide Neilson, with autograph letter; James R. Anderson, D. M. Lindlow, Mark Smith, Rufus W. Blake, C. W. Clarke, John L. Wallack, Cordelia Howard, Robert Heller, Mary Gannon, William Wheatley and wife, Sadie Heller, Edwin Adams, John Brougham, E. L. Davenport, William E. Benton, John E. Owens, James E. Murdoch, Horace Wall, when a young man; George L. Fox, George Jones ("The Count Johannes"), Frank S. Chanfrau, Ben DeBar, Barry Sullivan, Howard Paul, J. K. Emmet, W. I. Florence (each of these trio when young); Mrs. W. J. Florence, Mr. and Mrs. Langtry, years before the latter went upon the stage; Mr. and Mrs. Barney Williams, Charles Fechter and Mrs. Fechter, Carl and Parepa Rosa, McKean Buchanan and Virginia Buchanan, "Little Nell," now Helen Dauvray-Ward; J. H. McKiever, as the Gravedigger in *Hamlet*; fourteen photographs of Ada Isaacs Menken, Dr. Culverill, the father of Charles Wyndham, Jane Coombs, Kemble, Lola Montez, Mme. Strakosch and Jean Landier.

One of the things that attracts a great deal of attention is the bogus bill of the play of the Polyglot Theatre, which E. A. Southern used while playing in *The Crushed Tragedian*. An old steel engraving of Edna and Kean also attracts much notice. One of the oldest things Mr. Fries has in his collection is a copy of the comedy, *The Constant Couple*, or, *A Trip to the Jubilee*, by George Farquhar, printed in 1700. Another choice memento is the satin programme used by the Grand Duke Alexis at the performance specially given for him at the Olympic Theatre, St. Louis. Two newspapers are highly cherished. One is a copy of the *New York Herald*, of September 6, 1852, containing the advertisement of *The Merchant of Venice*, at Castle Garden, in celebration of the first theatrical performance ever given in America, and the other is one of the first copies of the *New York Sun*, the gift of Barney Williams, who was one of the first carriers of that paper. Another memento is the original hat first worn by Dan Bryant as a minstrel performer, and his prompt books and pictures.

An entire scrap-book is filled with pictures of old theatres, including engravings of the

first Park Theatre in this city, of the American Theatre, and of the original old Bowery Theatre. Then there are autograph books filled with the signatures of hundreds of actors and actresses living and dead, all of the programmes of the St. Louis Theatre for the year 1834, over 100 souvenir programmes from all over the world, a photograph of the execution of President Lincoln's conspirators, a steel engraving of Fanny Ellsler, a bill of the last night of the Old Drury (now the Chestnut Street Theatre), Philadelphia, May 1, 1855, an old bill of the Theatre Royal, Drury Lane, May 31, 1797, an old \$60 bill found under the stage of the Front Street Theatre, Baltimore, a programme of John McCullough's first appearance on any stage at the Arch Street Theatre, Philadelphia, in 1857, in *A Belle's Stratagem*, and interesting mementos of McCullough's death in the form of a ticket for the obsequies, a lock of his hair, the wreath sent by Salvini and the flowers forwarded by Mary Anderson.

#### GLEANINGS.

KLAW and ERLANGER are arranging for Charles B. Jefferson a tour for the Jefferson-Florence company. They are also arranging a tour for Annie Pixley for Robert Fulford. Miss Pixley is at present playing to large business in the South.

FRANK HARDENBERG, the well-known actor, died at the Hartford Retreat on Thursday last of paralysis of the brain, and was buried at Providence on Sunday last. Mr. Hardenberg was sixty years of age, and had played at various times at the different Boston stock theatres, at Daly's, and in support of Edwin Booth. He leaves a widow and one son, the latter being a member of Murray and Murphy's *Our Irish Visitors* company.

JOHN A. STEVENS' Mask of Life company, with special scenery and a selected cast, will open at the Lee Avenue Academy of Music, Brooklyn, E. D., on April 1, George P. Wall, in advance of this organization, states that this piece has not had an adverse criticism.

THE 100th performance of Captain Swift will take place at the Madison Square Theatre on Saturday night.

GEORGE KENNEDY, an actor formerly of the Lillian Kennedy company, died on last Monday, in Philadelphia, of typhoid pneumonia.

J. C. STEWART'S Fat Men's Club opened at the Grand Opera House, Boston, on Monday last, and, according to telegraphic advices, scored a success.

THE regular sale of seats for the J. Charles Davis testimonial benefit will begin at the box-office of the People's Theatre on next Monday evening.

W. W. RANDALL is expected to return from the South either to-day (Wednesday) or to-morrow.

On last Friday evening, during the performance of *Little Gretchen* at Waltham, Mass., Ullie Akerstrom was presented, on behalf of over 150 of her Waltham friends who occupied seats in front, with a beautiful pair of imported mother-of-pearl opera-glasses, gold-mounted.

GEORGE EDWARDS, the manager of the Gaiety Theatre company, has signified his intention of visiting this country shortly. He will probably go on tour with his company until its close, returning to England with it about June 1.

SADIE MARTINOT's intention to spend the remainder of the Winter in the Bahamas may be frustrated by illness, as she is now lying quite sick in this city.

HENRY HOLLAND has been engaged by Frohman and Rockwood for the Robert Elsmere production.

THE sale of seats for the opening of the McCaull Opera company's season at Palmer's Theatre began on Monday last.

MANAGER GUSTAV AMBERG has closed an engagement with Fräulein Klink Hammer, of the Berlin Theatre, to play a short starring engagement in this city. The lady will sail for this country next week, opening her season at Amberg's Theatre during the latter part of this month.

THE Two Johns company is reported to have played to a packed house at Fort Worth, Texas, on last Monday night, the receipts amounting to fully one thousand dollars.

THE Emma Abbott Opera company opened at Harris' Academy of Music, Baltimore, on last Monday night to standing room only, the counter attractions being *Little Lord Fauntleroy* and *Robson and Crane*. Fully a thousand people are said to have been turned away, the receipts being over \$1,800.

OVER \$800 has already been sent in from out-of-town managers for seats at the testimonial benefit to J. Charles Davis at the People's Theatre on the 14th inst., and many of the friends of the manager are ordering "blocks of five."

It is not yet assured that Dramatic Editor Dunlevy, of the *New York Telegram*, will manage Barry and Fay next season. It all depends upon what time he can secure for them in Gotham.

WALLIE EDINGER and Bella Ross have left French's *Little Lord Fauntleroy* company to make ready for the San Francisco production of the play. Florence Ethyl and Roy Maskell are their successors.

MISS WARD, of Greenville, Miss., author of Lizzie Evans' new piece, *Bijou*, is writing a play for Mora and will probably soon prepare for her a version of *Old Curiosity Shop*.

FATMAH DIARD, formerly of The Wilbur Opera company, is meeting with success as prima donna of Bardine's Italian Opera company of New York.

THE following companies have closed season. J. M. Hill's *A Possible Case*; Edmund-Barry company; Lavinia Shannon company; Baird's Minstrels.



## SARDOU AND DE GONCOURT.

PARIS, Feb. 20, 1889.

The other day Sardou said, in speaking of a very broad piece that had been played at the Theatre Libre, where all sorts of license is permitted, the house being open only to subscribers: "Nothing is easier than to risk audacity at the theatre. I will make you a piece that will be very *raide*, but it will not be a difficult thing to do. What I deny, however, is the utility of placing such subjects upon the stage." You would suppose that after a like statement the author's next piece would be one where family parties could go without taking large fans with them to hide their blushes. *Non point!* On the contrary, Sardou seems to have expressly endeavored to show how far he could go in the way of naturalism. His *Marchioness*, produced at the Vaudeville the other evening, is away beyond *Divorçons* in point of audacity, and it lacks certain qualities that made the other comedy a success.

The subject of the piece is simple—and thin; it is the well known desire that most fast women have of acquiring a respectable situation by marriage after they have gained a large fortune by other means than the sweat of their brow. Lydia Gargousse is *cocotte* in the present case. She is the daughter of poor Normandy peasants, and has reached a point where her fortune enables her to have a fine chateau in the country and all the other material comforts. But she sighs after consideration. If she could only have a title—that of marchioness, for example. This would give her a position in society. She explains her desires to an insurance agent who has called at the chateau to appraise the furniture. What luck! This agent is just the man she is looking after. Although occupying the modest position of insurance agent he is in reality a real but ruined marquis, and being without social prejudices is ready to make an arrangement with Lydia. This enriched peasant requires that the Marquis shall quit her on the day after the marriage ceremony in consideration of a life pension of \$5,000. On the evening of the wedding the Marchioness mistrusts her new husband, and fearing that he will not leave her, insists upon his going away at once. But he does not understand the bargain thus; the agreement was that he should start off on the following day. So he "sticks." The newly-titled lady reflects, and in the third act consents to have the Marquis remain. It is now his turn to refuse, for he has concealed behind the curtain a little shop girl who had come to bring Lydia a pair of boots, and who was, in fact, the Marquis' mistress. The Marchioness discovers the secret, and calls in all the company so that they can testify to the fact, and thus enable her to apply for a divorce.

The first act is the best of the three; the second contains one of the most risky situations that has yet been put upon the stage, and the last act is feeble. In short, M. Sardou has evidently not written this comedy for exportation. If he has, he has made a mistake, for the American market, at least. Miss Fanny Davenport would certainly be a very agreeable Marchioness, but I doubt very much whether the American public would accept the piece as a whole. *C'est trop Parisien*. Mme. Réjane, for whom the rôle of Lydia seems to have been written, made a great success; she was well supported by M. Saint-Germain, as the Marquis, and the rest of the company.

M. Edmond de Goncourt does not hesitate to carry naturalist ideas upon the stage, but he has never had the pretension, like M. Sardou, to scoff at these attempts. On the contrary, he believes that the regeneration of dramatic art is to come from the naturalist school. According to M. de Goncourt and his followers, everything is going wrong at the theatre. Dumas and Augier are *passé* *à la mode*, and Sardou is only a stage machinist. The public, always anxious for novelty in art as in everything else, has listened to these lamentations of the "new school" and conscientiously gone to the theatre when M. Zola, M. Daudet, or the unknown authors at the Theatre Libre have produced one of their works that is to revolutionize French dramatic art from top to bottom. Less bold than some of the other reformers, Daudet and Zola have dramatized their novels with the aid of experienced playwrights, such as Bussnach and Belot, who have retained enough of the old prejudices to save the pieces from absolute failure. M. de Goncourt is more radical in his ideas. He wishes to bring the stage nearer the book; in other words, to make a piece that will be a real adaptation of the novel. To do this he considers that the only thing necessary is to replace the time-honored act by the scene and abolish the old dramatic unity. Let us examine his theory as illustrated by *Germinie Lacerteux*, produced at the Odéon.

The novel, which was published in 1865, is an analytical study of a country servant girl who is corrupted by the Parisian air. She leads a double existence. Strongly attached to a maiden lady with whom she lives, she becomes enamored in her twenty-ninth year of a mere youth, one of those wretched products of the faubourg. This young Jupillon takes advantage of Germinie's passion for him and oppresses in all sorts of ways this honest and artless soul, who finally finishes in the gutter. Around these two central figures are grouped half a dozen others, nearly all taken from the lowest rank in society. The subject is sad, painful, nauseous, repugnant; but each character being carefully analyzed and each detail explained, the reader is carried along by the interest of the recital, and this interest attenuates the repulsiveness of the subject and the brutality of the descriptions.

It is always a difficult task to transfer a novel to the stage. In the romance of adventure, such as Jules Verne and others have written, there is material for interesting scenic displays, and with historical narratives an experienced dramatist can construct a play that is pretty sure to hold the attention of an audience. But in the modern naturalist novel, where the action gives place almost

entirely to psychological analysis, it needs not simply a pair of scissors to cut here and there a "corner of life," but an entire reworking of the story to fit it to the requirements of the stage. Instead of so doing, M. de Goncourt has simply cut out so many chapters from his novel and made of each one a scene; the ten scenes selected correspond to ten chapters, or tableaux, as he calls them; but instead of connecting these scenes by a dialogue that will explain to us what he has been obliged to omit, the author leaves them in their detached state, so that the piece consists of ten episodes in Germinie's life, curious to look at, but unconnected by any logical tie. Why Germinie, Jupillon and the rest of the personages act as we see them act is left entirely to our imagination. Dumas *filis* has said that dramatic art is the art of preparing. Everything must be explained, otherwise the piece does not exist. For M. de Goncourt the new act consists in the absence of preparations and in counting upon the intelligence of the spectators to supply the missing links. There is no indication of the character of his personages, no explanation of their past, no analysis of their passions. They come and go without our knowing why, and we are obliged to divine what they do when they are out of our sight. This method not only renders the piece unintelligible but makes the personages appear as enigmatical silhouettes. Besides the author seems to have chosen his scenes at haphazard, and whoever has read the book is tempted to ask why such a chapter has been taken and why another omitted. Germinie Lacerteux is not only an obscure, incoherent piece, but a terribly painful one. Nearly all the personages belonging to the scum of society they naturally do not speak the language of the Faubourg Saint-Germain, but when they do not converse in the vulgar terms of the exterior boulevard they speak an affected tongue that is too bookish for a realist drama.

M. Edmond de Goncourt is one of the most curious literary figures of the day. He is, as he himself says, the last of the Goncourts; his brother Jules having died in 1870. Edmond was born in 1822 and Jules in 1830. The brothers had the good fortune to inherit an income of about three thousand dollars, and with a like sum in Paris two young men can keep out of the charity bureau and the hospital. Originally intending to be artists, Edmond and Jules de Goncourt soon drifted into literature and their first attempts were critical articles on the Salon. Becoming interested in the eighteenth century they began the publication of a series of volumes of anecdotal history, in which they collected an enormous amount of petty details about that elegant epoch. Gavarni, who was their great friend, induced the young writers to turn their attention to modern literature. Gavarni was a true Parisian *flâneur* and a minute observer of the daily life in the streets, where he found the subjects for his designs and oftentimes the legends accompanying them. His frequent conversations with the Goncourts on what he had seen and heard gradually detached them from the contemplation of the past and taught them to make contemporaneous studies. After publishing two romances, in which they felt their way without showing any marked originality, they wrote "*Renée Maupérin*," a work that began to attract the attention of literary men. Michelet, Sainte-Beuve, Gautier and Paul de Saint-Victor encouraged them, but the general public remained indifferent. When "*Germinie Lacerteux*" appeared it raised a certain scandal, for at that epoch the realistic novels of Zola had not been written. The following year the two brothers presented their first piece, *Henriette Marechal*, to the committee of the Théâtre Français, and through the influence of the Princess Mathilde it was received and performed. It having been noised about the Latin Quarter that the play was forced upon the theatre, the students raised such a riotous demonstration that it was found necessary to withdraw the piece after the sixth night. Three years ago *Henriette Marechal* was revived at the Odéon. The audience listened closely to the piece, but it had no success; it was found to be very tame for a realistic drama.

Up to 1870 the Goncourts had written about forty volumes of historical studies and novels without, however, succeeding in making a reputation beyond a limited circle. Zola and Daudet, who owe more or less of their methods of observation to the Goncourts, had come to the front, and the success of their novels created a demand for the works of their predecessors. Readers began to ask for the Goncourt novels, and although these books have been more widely read since the war than before, they cannot be said to rank among the popular novels of the day. This want of appreciation has been one of the great disappointments of M. Edmond de Goncourt's life, and he has more than once publicly said that he would write no more. However, being a laborious worker, he has not only written four novels of his own, but emptied, as it were, the portfolios filled by himself and his brother. He has published the correspondence and early essays, a description of his home and three volumes of the "*Journal*," composed of notes on men and things taken each day during the twenty years of common labor. The "*Journal*" is very interesting reading, but full of indiscretions about persons who do not yet belong to posterity. There are also some singular attacks on those critics whom the Goncourts think have not done full justice to their work.

In reality, what does M. de Goncourt claim for himself and brother? The restoration of eighteenth century art, the introduction into France of the taste for Japanese bric-a-brac and the creation of the naturalist novel which, according to the surviving brother, dates from the appearance of "*Germinie Lacerteux*." Admitting the claim on the first two points, M. de Goncourt could hardly expect great popular recognition for discoveries that touch only a limited class; but it is not so easy to accept his own patent of immortality on the third point. Balzac and Flaubert were in the field long before "*Germinie Lacerteux*" was

published, and the author of the *comédie-humaine* described all the vices and miseries of life before the Goncourts began to write. It is true that he did not use all the vulgar expressions of his day nor coin others; yet his observation was quite as exact and his descriptions as picturesque as any his followers have given. What the two brothers may claim as their own is a special vocabulary which they created to express the complex subtleties of the last century. This nervous and tormented style, which was well enough to indicate the psychological complications of a refined and delicate society, makes a less favorable impression when used to describe the exceptional characters of this *fin de siècle* that the Goncourts have studied by preference in their novels, for, contrary to the author's affirmation, it does not permit his personages to speak the language of their social, moral or intellectual state.

M. Edmond de Goncourt lives in a charming villa at Auteuil, and he has himself given us in the "*Maison d'un Artiste*" a detailed description of all the marvelous things his house contains in the way of eighteenth century art. Japanese bric-a-brac and modern books, pictures and curiosities. There, surrounded by all these elegances, the last of the Goncourts spends his time in preparing illustrated and costly editions of the historical volumes already appeared, and waiting for that judgment which he believes posterity will give with a more liberal hand than his contemporaries. M. de Goncourt is a tall, well-proportioned and very aristocratic-looking gentleman, with thick white hair falling in disordered masses over his brow and a mustache such as you see in some of Rembrandt's portraits. He has a piercing black eye and a deep, sonorous voice. To look at him you can readily understand his taste for the princely eighteenth century, but it is less easy to imagine why all his efforts in the novel have been devoted to the description of life and character so far removed from his personal tastes. On Sundays M. de Goncourt's *grenier*, as he calls his reception room, is filled with his literary friends, nearly all of whom belong to the naturalist school, and look up to him as their master. At M. de Goncourt's death the personal property and the proceeds of the sale of his house, books and artistic collection is to be devoted to the creation of a Goncourt Institute, consisting of ten members chosen from among the writers of talent. Each member will receive an annual income of twelve hundred dollars, which will enable him to devote his time to literature without worrying about the material details of life. There will also be annual prizes offered to young writers. M. de Goncourt will name the first ten members, and the Institute will fill the vacancies as they occur.

## GOSSIP OF THE TOWN.

The subordinate members of the Conried Opera company complain that on their way to Frisco that Manager Conried refused to pay for their meals *en route* along the line of the Union Pacific. The chorus, as a result, got only a little over \$7.50 one week. On a previous journey over the same ground, Mr. Heinrich defrayed the living expenses, but this time he was seized with a fit of economy for which his people suffered. Harry S. Hilliard sends a communication to THE DRAMATIC MIRROR, in which he refers to this matter and scores the manager roundly. He says that Cohen—or Conried, as he is known in the profession—cares nothing for promises, and his brief experience under his management convinced him that such men ought to be legislated beyond the boundaries of this country.

FRED MILLER, who has been acting as business manager for Minnie Maddern since Arthur E. Miller established himself in New York, is doing capital work in that capacity. He is active, energetic and possesses a genius for making himself popular.

THE FUGITIVE will, it is reported, close its season on the 16th inst.

RICHARD MANSFIELD's production of Richard III. will take place at the Globe Theatre, London, early next week, after several months preparation and the outlay of between \$30,000 and \$40,000. Beatrice Cameron will be the Lady Anne, Mary Rorke the Queen Elizabeth, Carlotta Leclercq the Duchess of York, James Fernandez the Buckingham, Luigi Lablache the Richmond, Mr. A. Beaumont the King Henry, D. H. Harkins the Lord Stanley, Joseph Frankau the Lord Mayor, and Messrs. Crompton, Burrows, Petty and other Americans will be in the cast. The London newspapers have contained no less than 648 notices and paragraphs of the production and the applications for seats for the first night have already exceeded by some hundreds the total seating capacity of the theatre. Among the first to secure a box was the Baroness Burdett-Couts.

TO CELEBRATE the two hundredth performance of Nadjy at the Casino on next Friday evening, a very pretty souvenir in the shape of a miniature Hungarian cap will be presented to the audience. The sides of the cap will be blue and pink, Astrakan and plush, the crown being of satin. Fastened to the left side will be an aigrette of the Hungarian national colors, green, white and red, while on the inner lining will be printed the cast, the chin strap bearing the inscription: "Casino, Nadjy, 200th. Souvenir."

A CHOIR of madrigal boys has been engaged for the He, She, Him and Her company. The piece is also being strengthened in many other ways.

AMONG those who will positively assist at the testimonial to be given to J. Charles Davis, at the People's Theatre on the afternoon of the 14th inst., are Louis Aldrich, E. J. Buckley, Robert B. Mantell, Edward Harrigan, Frank Daniels, Amy Lee, May Wilkes, Little Elsie Leslie, who will play the principal rôle in Editha's Burglar, while among those who have volunteered and whose services may be accepted, are Mrs. Langtry, Nat Goodwin, Prof. Herrmann and the Said Pasha Opera company.

A PARTY of twelve judges of the civil and criminal branches of the judiciary of New York witnessed Paul Kavar at the Grand Opera House on the 1st inst.

THE suit for damages brought by J. H. McVicker, of Chicago, against Mrs. Langtry, for failing to keep the contract made to appear at that manager's house last season, has just been withdrawn on Mrs. Langtry's signing to appear there for two weeks at the close of her regular season.

T. HENRY FRENCH has sold to Gustave Kahn the rights to the play, *Hands Across the Sea*, which will also be seen shortly at the Boston Museum.

EVANS AND HOBY in A Parlor Match and W. W. Tillotson's Zig-Zag company for a two months run will follow A Midnight Bell at the Bijou Theatre.

THE Fourteenth Street Theatre will open its regular season, after being thoroughly redecorated during the Summer, on Aug. 10, with the Boston Theatre company in *Mankind*.

MILLIE HYLTON, the character singer, Lillie Western, and Ray and Volte, comical gymnasts, have been engaged in England for Tony Pastor's road company.

THE steamship *Persian Monarch* has been chartered to take the Wild West company to Havre on April 27.

RUNNING WILD has been almost entirely rewritten by its author, Charles T. Vincent. Mr. Wild now appearing in black face all through the comedy. The company is now playing in the Southwest to good business. They open in New Orleans for two weeks about March 18.

CHARLES GRAHAM, a new face in minstrelsy, is the successor of Harry Morse as interlocutor for Johnson and Slavin. Mr. Morse was tired of travel.

NATE JACKSON, of We, Us & Co., was given a surprise in Cincinnati recently. At the fall of the curtain one evening the entire company was called up. Stage Manager J. H. Branick reproached Mr. Jackson for some alleged offense. He indignantly denied the accusation, and when he was at a boiling point with anger Manager F. A. Slocum stepped forward and on behalf of the company, in commemoration of the fact that Mr. Jackson had just passed his second degree in the Order of Elks, presented him with a handsome Elk pin valued at \$50. When Mr. Jackson recovered his voice he thanked the donors in a little speech, and then the manager surprised the company of fourteen people by taking them out to dinner at the Grand Hotel.

WILL C. SAMPHSON has sold out his interest in A Cold Day company to Perkins D. Fisher and has joined Frank Mayo's company for the remainder of the season.

PHIL H. IRVING, the popular young manager, will star James H. Reilly, the clever character comedian, next season in The Broom-Maker of Carlsbad.

JENNIE WILLIAMS will leave T. H. Winnett's Passion's Slave company shortly.

EMMA PURCELL has been engaged by Chas. R. Gardiner for his Fate company.

E. M. GARDINER will occupy an office in Klaw and Erlanger's new exchange.

A DETERMINED stand against the "Johnnies," or chappies, has been made evident at the Standard Theatre, where the performances of the Gaiety company are now being witnessed nightly by audiences of the better classes of playgoers, including a liberal sprinkling of ladies. In fact, the gentler sex to a greater extent than was ever before known in the history of burlesque in this city, is represented.

MART HANLEY has completed arrangements with Mr. Stockwell, of Wallenrod and Stockwell, the managers of the Alcazar Theatre, San Francisco, by which Mr. Harrigan will be taken for a three months' tour through California, Colorado and the principal Western cities after the end of the regular tour. Mr. Harrigan will be accompanied by Mrs. Yeamans, Emily Yeamans, Joseph Sparks, one or two other members of the company and Manager Hanley. At St. Louis people for the minor roles will be supplied. The plays to be presented on the tour are Waddy Goggan, Old Lavender, The Lorgaine, McNooney's Visit, Pete and Squatter Sovereignty.

HONOR BRIGHT, Mrs. Allan Arthur's play, will, it is stated, be positively produced at a special matinee at the Madison Square Theatre on March 14.

MASTER AND MAN, a new melodrama, which, it is said, has been written by Sims and Pettitt expressly for A. M. Palmer, will be presented at Birmingham, England, on the 15th inst.

A HOOPER HEROINE is the title of a new comedy which Messrs. Frizer and Wood, of the Chicago Vagabonds, have just completed for Lizzie Evans.

W. H. CURRIE, a recent addition to the He, She, Him and Her company, is receiving much praise for his performance of the juvenile part in that play. The company closes its engagement at Louisville, Ky., on Saturday night, and will jump at once to Jersey City, where it opens at the Academy of Music on next Monday night.

THE farewell engagement of Louis James and Marie Wainwright as joint stars in New Orleans has proven the greatest artistic success of the season, the receipts exceeding those of any attraction played there this season. Many of the seats were sold at a premium.

FIRE early last week at the flat in West Thirty-third Street occupied jointly by Fred Corbett, of the Madison Square Theatre, and W. B. Royston, of the Lyceum Theatre, almost totally destroyed every stitch of wardrobe owned by Mr. Royston and all of Mr. Corbett's furniture in the room occupied by that gentleman. The only thing saved by Mr. Royston was his dog, "Pross." Arthur Giles, who has been engaged for the new play at the Lyceum, and who was stopping there, lost everything but a few pieces of clothing.



## LONDON NEWS AND GOSSIP.

LONDON, Feb. 21, 1899.

Pierre Leclercq's *Love Story*, which was successfully told to matinees at the Strand last May, on Monday, 18th ult., commenced a season of five consecutive afternoons at the Vandeville. The story in question is that of a young novelist who instead of telling his love to the object thereof put it into a book, and when the book brought him the potentiality of wealth beyond the dreams of avarice straightway offered his heart and hand to the young lady, who, he it understood, had loved him from afar all the time. In the interim, however, she had inherited a big fortune. Of course, the young novelist was ignorant of this, but the villain of the piece made it appear as if he wasn't. Whereupon the young lady laughed her lover to scorn and next morning married the villain aforesaid. From church they went to Wales for their honeymoon and fortunately put up at the same cottage as the desolated novelist. By this time the young lady has discovered that she has made a sad mistake. Wherefore she defies her husband and forbids him to approach her. Here is a nice tangle, and the author unties it with some ingenuity. The officers of justice being on the villain's track, he shoots himself with a revolver, and dropping the weapon onto a table dies upon a sofa hard by. All is darkness. Now enter the heroine. Seeking for matches she touches the trigger of the revolver and it goes off. Moonlight suddenly streams into the room. She sees her husband lying dead, and, of course, imagines she has killed him. Enter now the novelist and the police. They are of the same opinion as the heroine; but the novelist, whose views on the subject of self-sacrifice are evidently more sincere than his desires for originality, immediately declares that he and she alone is responsible for the husband's death. Of course, everything is put straight in the last act, and this being thus there is reason to believe that when the curtain falls the heroine and her lover will be speedily united and will live happily ever after.

Janet Achurch and Charles Charrington resumed their original parts as the heroine and suicide respectively, and acquitted themselves well. Fuller Melish (who is the author's nephew) played the novelist hero at the Strand. The character is now assumed by Lawrence Cantley, who might do better if he thought worse of himself and his mustache. Another change which is not an improvement is the substitution of Dolores Drummond for Carlotta Leclercq as the hero's mother. With these exceptions *The Love Story* is now told tolerably well.

Pantomime dies hard at Drury Lane and the Britannia, but after Saturday next will be dead and done with at all the other metropolitan houses until next Christmas.

At the time of writing no fresh projects for the erection of additional London theatres have been announced, which is something to wonder at, seeing that it is quite a fortnight since the last batch of theatrical building items came to hand.

The St. James' is still shut up, and nobody shows any desire to reopen the Shaftesbury. I don't know whether this is because or in spite of the fact that it is understood to be a *sine qua non* that the proprietor's wife shall play a leading part in whatever piece goes on at this theatre. But the fact remains. Hengler's Circus at Covent Garden winds up on Saturday night. It was time, for business has been anything but great for the last few days despite the bold advertisement given to the show by the well-meaning but anserous busybodies who have been fulminating in the newspapers against what they have been pleased to term "the disgustingly cruel exhibition" of the Baldwin Pony.

In to-day's papers Mr. Colam, the S. P. C. A. secretary, has given tongue and stated that he had his officers on tap at Covent Garden all the time. If there had been any cruelty in the performance they would at once have stopped it; but there wasn't, and they didn't. Colam characterizes the exhibition as childish and insane—but certainly not cruel, and I say ditto to Colam.

Those gorgeous, big ballet theatres—the Empire and the Alhambra—continue to do the best of big business, and their neighbor, the London Pavilion, still prospers on its old lines. All four of these undertakings are run by limited liability companies, and the experience of their shareholders is (up to now) of a most encouraging character. The latest dividend of the Alhambra was equivalent to twenty-eight per cent. per annum, and the London Pavilion last week declared a dividend at the rate of twelve per cent. per annum. But the Empire returns on capital invested knock these figures into the proverbial cocked hat. What they really are is not quite clear, owing to the confusing nature of the reports published, but that they must be pretty steep is shown by the fact that at an auction of theatre and music-hall shares yesterday 300 £1 Empire shares (125 paid) fetched from \$217.6 to \$23 per share. This, considering that the rent of the Empire is close upon £7,000 a year, and that the entertainment there provided is of the most costly description, is what Dominie Sampson might well call Pro-digious!

I forget whether I told you in my last that Mrs. Nyechar's Brighton Theatre was being taken over by a limited liability company. Anyhow, the taking-over is now an accomplished fact. The capital is £43,000. The amount immediately required was £15,000, which was privately subscribed, none of the shares being offered to the public.

Horace Sedger is now going to follow suit

with the Prince of Wales, where (thanks mainly to Miss Agnes Huntington) Paul Jones seems to have caught on. The prospectus of the Prince of Wales' Theatre, limited, is expected to be issued next week. Capital, £45,000. This prospectus will set forth that Sedger's individual share of the profits derived from the Prince of Wales' Theatre "is equal to nearly £8,000 per annum." Next, please!

Dorothy, formerly of the Gaiety and Prince of Wales' and now of the new Lyric, will cease its abnormally long run on April 13, when it will register its 938th performance. It will be followed by the long-talked-of Elizabethan comic opera which Collier and Stephenson prepared long ago as the successor of their Dorothy. The new opera may be called *Dorcas* and then again it may not. They go in for a good deal of mystery at the Lyric, being sensible, perhaps, of the value of apt advertisements, artful, and especially when (as in the case of my stern paragraph) they get it for nothing, don't you know!

I have been asked to state that the "net profits of the Carl Rosa Opera company (which is running Paul Jones in combination with Horace Sedger) for the past year amount to £8,637, 9s. 1d. and that after counting £1,768, 0s. 11d. (don't forget the 11d.) for depreciation, and £1,371, 12s. 6d. on account of good will and other capital expenditure and paying all the dividend on the seven per cent. preference shares, the directors will recommend to the shareholders that a dividend be declared on the ordinary shares at the rate of eight per cent. per annum for the half year ended 31st December last."

I don't know why I should inflict these figures upon you, or for the matter of that, why I should inflict the transcribing theory upon myself, but there they are.

London, or rather the theatrical portion thereof (especially the large portion of that portion which haunts clubs and public, and places where they drink), is much exercised as to the rumors which have been going about for some days, setting forth that Clement Scott, the dramatic critic of the *Daily Telegraph*, and a sort of English Willie Winter, has just received per the last will and statement of a Miss Drew the life interest of £10,000 or £20,000, both sums are named. The reason which rumor gives for the bequest is, that the lady in question fell in love with Scott's criticisms. They were very nice criticisms (albeit some were of a severely satey kind), but fancy them inspiring love. Have you ever noticed, by the way, Friend Fiske, if these same Gawain remarks have inspired tender sentiments in any nice American millionaire? If so, please see that the will is in order. We might share several fortunes like this among us.

I have just seen in the *Stage*, which knows a good deal about Scott and his movements, that it is probably only a matter of a £1,000 all told, that Clement will inherit. Posh! likewise Fisk, not to mention Tush! and eke Marry-come-up! Such a paltry sum is scarcely worth the taking. Why it would hardly find critics like you and me in ink.

Miss Marie Gordon, American actress, seems to have scored in the English provinces in J. Wilton Jones' drama, *Princess Diana*. Marie, who it appears is a New Orleansist, gave off her views to a *Star* reporter this week as to "the proposal to protect the native actor in the States." She describes it as abnormally selfish and shortsighted.

So there! More American actresses are descending upon our shores. One is Litta, who proposes to tour here with Chispa, a play not altogether unknown to you, I think. Another is someone else (whose name escapes me) who is going to play in Miss.

Patti Rosa, late of the lately-closed Jodrell, will play Bob at the Crystal Palace on Saturday. On Tuesday she commences a series of Bob matinees at the Strand under the direction of W. Calder, who is not unaddicted to White Slave-ry. Happily we don't mind how many American actors and actresses come to England to act, always providing they are clever, as they mostly are. Your British playgoer is utterly without prejudice in the matter.

The latest to hand regarding the future of the Jodrell is that B. C. Stephenson is about to take it in order to produce a new play of his own there. I always knew that B. C. S. (who is the Dorothy librettist) was a nice, jolly, good sort of a fellow, but I had not hitherto given him credit for such overwhelming courage. Let us hope he may not have cause to repent his rashness.

It is come to my ears that Her Majesty's, another unlucky house, is to reopen, under the direction of Miss Ina Barnard, who proposes to take Pettitt's *Hands Across the Sea* there. This lady financed the play when it was produced at the Princess. She also played in it. It is to be hoped she won't do so this time.

Mrs. Austin Breerton (otherwise Edith Blande, formerly of the English and American theatres) goes forthwith to Australia under the management of Williamson, Garner and Musgrove. Mr. Breerton goes along, but whether as dramatic critic (which is his line of business) or otherwise is not stated. Among others who go to the same antipodean management are J. H. Clynnds (who was in America with Wilson Barrett), Alfred Buckland (a celebrated provincial Silver King), L. Calvert and his wife, Clara Cowper.

Robert Buchanan's version of Roger La Monte, which he and his fellow-partners,

William Terriss, Charles Cartwright and Charles Overton, have arranged with Beer-bohm Tree to produce at the Haymarket, will probably be named either *Comrades in Arms* or *Bosom Friends*. H. A. Jones' play (to be produced at the Haymarket at Easter-tide) has now been named *Matthew Ruddock*. It was formerly, as I told you, christened *The Pauper*. I should say the title will be changed again presently. Louise Moodie, one of the most powerful actresses I wot of, played Mrs. Seabrook in *Captain Swift* at the Haymarket matinee a few days ago, preparatory to going on tour for the part. Louise made a profound impression.

Tom Mead, a fine, sonorous actor of the old school, died last Sunday, aged sixty-nine. He had been a member of Henry Irving's company—nay, even before it became Irving's, when it was Bateman's—for some sixteen years, and had in that time played many parts, the principal being first *Witch* when *Macbeth* was first put on there in 1874-5, the *Ghost* in *Hamlet*, *Brabantio* in *Othello*, etc., etc. He will be remembered as playing several important roles in the States during Irving's American tours. He made his first appearance in London in 1845 as Sir Giles Overreach, and for many years afterwards fluctuated between the West and the East of London as a leading "legitimate" actor. Mead had been ill several months, and Irving had, as is usual with him, sent him round his full salary regularly.

Many MIRROR readers, both English and American, will regret to learn that the wife of Johnny Toole (whose only two children have been snatched from him by death) is lying dangerously ill at their house in Maids Vale. Poor Mr. and Mrs. Toole have both battled bravely against the great sorrow occasioned by the sudden death of their bright and pretty daughter a few months ago, but it is evident that the strain has told heavily upon them. The audiences that scream nightly at Toole's droll performance of *The Don*, little guess how determinedly he has to screw himself up for work—work that brings him some kind of relief for the time.

Several novelties are imminent in the London play-houses. The principal plays for immediate sampling (always providing that postponement doesn't set in) are *See-Saw*, a farcical comedy, at Terry's to-morrow afternoon, and Wilson Barrett's new drama *Nowadays*, promised at the Princess for next Thursday.

## THE DRAMA IN HOLLAND.

AMSTERDAM, Feb. 14, 1899.

A single performance was given not long since at the Stadsschouwburg by a French traveling company under the management of Paul Deshayes. The programme consisted of a *l'œuvre de riddau*, *Suzanne et les Deux Vieillardes*, and the new comedy of Melihac and Gaudernac, *Pepa*, which is the reigning success of the Comedie Française.

*Pepa* is in the style of *Les Fantes de Mouches* (*Swarm of Flies*), and can be termed a genuine comedy, for it never degenerates to the broad humor of a farce, nor are the situations at any time serious enough for a drama. The plot has some points of resemblance with *Divorçons*, but *Pepa* has neither the suggestiveness of dialogue nor the extremely comic scenes that characterize Sardou's farcical comedy.

A husband and wife of the *hauter-couleur* are divorced, and when the play begins both are on the point of trying a new matrimonial venture, he with *Pepa*, the daughter of the Brazilian Ambassador, and she with a friend of the ex-husband. Some matters have to be settled between the ex-couple, and a meeting is arranged for that purpose. During this meeting, which takes up nearly the whole of the third and last act, and which is very cleverly written, the old love that was thought to be extinct results to have been only dormant, and the interview that was to place the final seal to the separation finishes with a reconciliation, the respective parties deciding to try "again" for better or for worse.

The comedy ends with a double pairing off, the second couple being *Pepa* and the friend, greatly to the young girl's delight, for she was in love with him, and he had only accepted the other sailor in deference to her father's wishes. The leading parts are, of course, those of the husband and wife.

The comedy was well interpreted, though, with but one exception, there was no acting above a fair average; the *ensemble*, however, was very satisfactory, the company working with spirit and unison, and playing into one another's hands effectively, if such an expression can be used.

Some of the members of the company, according to the programme, are from the Odéon, others from the Gaiety and Vandeville. The one exception of remarkable good acting was in the part of the ex-husband; this was in the hands of Pierre Manin, who proved himself to be an artist in every sense of the word. He played throughout with *jeu* and skill, especially so in the scene in the last act which was done with great nicety and discrimination. The interview is, as I said, very cleverly written, and the *dénouement* very naturally brought about.

The embarrassment of the husband and wife at having to address each other as comparative strangers, the constant and unconscious recurring to a more familiar style of conversation, and the gradual dawning upon them of the conviction that they had actually taken a very foolish step, and that the most sensible thing to be done was to undo what had been done—all these varying phases afford opportunity for neat light comedy acting, and Mr. Manin availed himself of this opportunity to the fullest extent.

Miss Marie Laure as the ex-wife is quite suited to the *genre of grande coquette*, under which category this role can be classed. Miss Anger was pleasing as *Pepa*, and Mr. Jaeger as Ramiro Vasquez, the Brazilian Ambassador, was characteristic without undue exaggeration. *Pepa* will doubtless soon be brought out in New York.

Sigrid Arnoldson has just been paying Amsterdam a second visit. This young cantatrice, who has received the title of the Swedish nightingale (originally given to Jenny Lind and afterwards to Christine Nilsson), took her audiences by storm when she was here last winter, and the victory which she won then has been more than confirmed now.

The public have had the occasion of hearing Miss Arnoldson three times during this second visit to the Venice of the North, twice in opera and once in concert, and each time she was greeted by large and most enthusiastic audiences (the evening of the concert at the new concert building it was calculated that there were 2,000 persons present, all yielding to the charmed spell exercised by this young princess of the realms of song).

Sigrid Arnoldson is not only the enviable possessor of a very nightingale's voice, but she is besides endowed with a bewitching personality and is the incarnation of youth and freshness. She is pretty, and more than that, she is sympathetic and has the certain *je ne sais quoi* that steals all hearts. Her eyes and her smile alone make everyone her slave. As she comes tripping on the stage with a light, bounding step, and bows and smiles so winningly, the victory over her public is more than half won, and when she begins to sing her triumph is complete. Her voice is clear, pure and bird-like in the upper registers, and her method of singing is the Italian school which, after all, in my humble opinion, is the only true school for vocalists at least, notwithstanding all that the overweening Teutons say to the contrary.

At the concert Mlle. Arnoldson sang the Aria of Suzanne from *La Nozze de Figaro*, the Aria of L'In-fante from Massenet's *Le Cid*, Frédéric Chopin's *Chanson de Nijoli*, an arrangement for the voice by Mme. Viardot of Chopin's *Mazurka* (Aime-moi), and a song by Fischhoff. As encores she gave Scherz's well-known "Echo Song," and a Swedish melody that was one of Christine Nilsson's favorites, "O Jeunesse," and which was simply exquisite.

The other soloist that evening was Albert Ribenschütz, professor at the Conservatory of Cologne. He is a good pianist, but nothing *Auxiliary*. The orchestra, under the baton of Mr. Kea, did its duty well, and the opening symphony (No. 5) of Beethoven was worthily executed.

An interesting series of matinees on Sunday afternoons have just been inaugurated at the Felix Meritis Hall. The younger members of the Royal Dramatic company who are ex-graduates of the Dramatic Conservatory have obtained permission from the Board of Directors of the Royal company to give a certain number of afternoon performances (something, as I have said in a former letter, almost unknown here), in order to let the public see what work these young people are capable of.

In such a large and complete organization as the Royal company, composed of artists of routine and with long records of active service, the younger members of the company naturally are rarely allotted a role of any importance, and it can be said that years elapse, comparatively speaking, before they really can show what talent they possess, or to what extent that talent can develop itself.

The idea of these matinees, therefore, is to give selections from classical and standard authors, in which each of the young artists shall have a leading part, and the programme for the first performance was based on this ground. Among the selections were scenes from Moliere's *Les Femmes Savantes* and Racine's *Les Horaces*.

Ernst Possart, the great German actor, is again in our midst. He is giving his usual round of characters and is meeting, as always, with unequivocal success. He has been so recently in New York, and was then so extensively reviewed by your correspondent, that I will refrain from any further appreciation of his unusual merits, the more so, as when he was here before, I spoke at such length in my letters of his admirable impersonations, the greatest of which are, in my mind, his *Nephtophiles*, *Nathan* and *Michel Perrin*. Possart will remain here during this month, playing in Amsterdam two or three evenings in the week, and the other nights in different cities of the provinces.

To-night is a gala evening at the Frascati Theatre, for it is the occasion of the annual benefit tendered to Mr. and Mrs. Buderman. The bill is Hervé's musical comedy, *Mlle. Nitouche*, in which Mrs. Buderman made such a hit when it was put on last Winter.

The choice could not have been a happier one, as the title role affords the bright and particular star of Manager Prot's excellent company a chance to be seen and heard at her best. Of course the cosy little theatre will be jammed, and flowers and applause will be plentiful. The revival of *Mlle. Nitouche* will only be for a week as it makes way then for *Fatinista*.

At the Stadsschouwburg, the Royal Dramatic company will give a few performances of *Jane Eyre*, in expectation of novelties that are in rehearsal. Last week Louis Bouwmeester played two of his most wonderful creations, *Shylock* and *Narcisse*, and in which he is unrivalled.

The season of grand opera in Dutch continues its eventful at the Park Theatre, and Mlle. de Groot has every reason to be satisfied with the receipts taken in at the box-office. *La Traviata* has held the boards this week.

The annual combined benefit of the Apollo Society (a sort of Actors' Order of Elks, as I said once before,) will take place next Thursday evening.

A. J. G.

## AUSTRALIAN NOTES.

SYDNEY, Jan. 23, 1899.

For the first time in many years this city has been without the usual Christmas attraction at any house of amusement, viz.: a pantomime. Williamson, Garner and Musgrove, the only lessees who have dabbled in that line for some time past, were so jubilant over the success achieved by *Hands Across the Sea* at the Theatre Royal, Melbourne, where it ran upwards of ten weeks, that they produced it here instead of a pantomime. The piece has been running for the last five weeks at the Theatre Royal in Sydney to immense business. It will be withdrawn at the close of the present week and succeeded by *Dora* and *The Barrister*, in each of which pieces Charles Warner, ably supported by Williamson, Garner and Musgrove's dramatic company, will appear at the close of the last named piece. No doubt, Haddon Chandler's *Captain Swift* will be produced, Charles Warner also appearing in this piece.

For the Christmas attraction at their popular theatre, the Criterion, Brough and Boucicault introduced for the first time here Charles Arnold, May Hannon, a clever child actress, and an efficient company in a pretty little piece entitled *Ham for Boatsman*, which, during the six weeks it has been played, has drawn enormous houses. The Saturday matinees were literally packed from ceiling to floor. It is a piece that takes with old and young alike, one great feature of the performance being the introduction of a most wonderful St. Bernard dog. Hannon will shortly be withdrawn in favor of the Magistrate, in which Brough and Boucicault's regular Comedy company will appear, to be followed in time by *On Change*, in which George W. Anson and Lillian Gilmour will play prominent parts.

Since Dec. 22 the bill of the play at Her Majesty's Theatre, under the management of Rignold and Allison, has been the spectacular drama of *Youth*, revived here after a long rest of six years, in which George Rignold plays Frank Darling, a well-sporting by a powerful company. The piece all through is full of life and, as is always the case at this house, excellently well mounted; two great scenes, viz.: the embarkation and the battle scene being most realistic. *Youth* is still drawing full houses and seems likely to last for some weeks yet.

Frank Lincoln, the American humorist and elocutionist, has just closed a splendid season at the Gaiety Theatre here.

Charles Arnold, it is said, leaves at no distant date for America.

Wilson and Cameron, who have been in the colonies for some time past, are passengers by the outgoing mail steamer for San Francisco.

Frank Clark and a number of new people are passengers by the American mail steamer, expected to arrive daily.

Gaylord and Selbin's Humpty Dumpty pantomime troupe, which has been performing throughout New Zealand for some time past, is expected to appear at the Gaiety Theatre this week. They are here under engagement to Hiscocks and McMahon.

Martin Simonson's Italian and English Opera company, which has recently been playing at the Opera House, Melbourne, opened a twelve weeks' season here Jan. 12. The English portion of the company is decidedly weak vocally, but the Italian contingent is really good and, in some instances, much better than the previous company introduced by Martin Simonson.

At the Theatre Royal, Melbourne, Williamson, Garner and Musgrove are still running the Christmas pantomime of *Sinbad the Sailor*, with Clara Thompson (Mrs. Henry Brayce) in the title role, Teddy Joyce, under whose supervision the pantomime is produced, and Johnny Gourlay, who plays a very prominent part and also appears in the harlequinade.

At the Bijou, Brough and Boucicault have Frank Thorne playing *The Private Secretary* to big business. He is supported by Brough and Boucicault's Comedy company, including the veteran comedian, H. K. Harwood.

The Vivians occupy the Opera House and are playing *Current Cash*.

The Cogill Brothers, Harry and Charlie, still have a big hold on St. George's Hall, where they have been for the last eighteen months.

Frank Clark's headquarters in Australia are still known as the Victoria Hall where, in spite of several other minstrel entertainments in Melbourne, a tremendous business is being done night after night.

Williamson, Garner and Musgrove's Opera company has been for some time past located at their Princess Theatre, where they are reviving the popular operas of the day, including Dorothy the present attraction, and drawing larger houses than ever.

At the only theatre in Adelaide Brough and Boucicault are producing *Sophia*. On Change, Turned Up, and other excellent comedies to splendid houses.

A. R.



## THE ACTRESSES' CORNER.

ALL ABOARD.

Here's something I got for you in London. It was printed on a nice little card and hung conspicuously over the glove counter in Swan and Edgar's swell shop on Piccadilly.

"Swan and Edgar. Silk Mercers and Linen Drapers to Her Majesty the Queen and H. R. H. the Princess of Wales"—that's who Swan and Edgar are.

But I marched in in my ordinary Twenty-third Street way and bought twenty-button gloves for fifty cents—"two bob"—just as if I was used to it.

Then I fell to copying the rules and regulations on the card.

They seemed to think I must have some plans against the Queen's life till I said I was an American.

That explains anything over there.

## DRESS REGULATIONS

APPROVED BY THE QUEEN

FOR

HER MAJESTY'S DRAWING ROOM.

Ladies attending Her Majesty's drawing-rooms must appear in full court dress with trains and plumes according to regulations. Feathers must be worn so that they can be clearly seen on approaching Her Majesty. (It won't do, you see, to wear them in your bustle.)

Colored feathers are inadmissible, but in deep mourning black feathers may be worn.

White gloves only are to be worn except in case of mourning, when black or gray gloves are admissible.

High square-cut gowns cannot be considered "full dress," and are not admissible at court. In case of delicate health, Her Majesty is pleased to dispense with the above regulations (bones, though, are no excuse, it seems!)

It is necessary for ladies who wish to appear in "high dress," to obtain Her Majesty's permission through the Lord Chamberlain. This application must always be accompanied by a medical certificate.

LORD CHAMBERLAIN'S OFFICE,  
SAINT JAMES PALACE.

How is that for high—and low?

Fashion books are always giving my lady so-and-so in presentation gown.

My lady is pictured up in the left-hand corner of the page—very small; then, slanting diagonally across the page, sweeps a wide gauge, buffet, buffet, sleeper, telescope, steam-heated train, the end of which you reach by turning the leaf over.

Or my lady stands at the top of a flight of noble steps, right in the apex of the two "vanishing lines" we learned about in school, like a very small pump, while her dress streams downstairs into the foreground—a billowing, bulging cascade, that ripples out into little wavelets at the bottom of the page.

Or my lady has walked from the upper right corner down the page, across the bottom and into the lower left-hand corner, leaving her train to follow and mark her course.

There it stands, right up the page in great certain-like folds, that—the artist having had more respect for fabric than for perspective—threatens to fall over and bury my lady.

Boudoirful flowers, suggesting landscape gardening on a large scale, are often dumped in different quarters of the train, or tufts of feathers and whole birds, reminding one of pictures of "Outback Hunting in Australia."

There is, of course, no wrong side to the train.

The ladies have to back out of Her Royal Highness' presence, I believe. I suppose they just walk up the other side of their gown, and then when they reach the belt command out of the door.

A sort of pull-off-my-glove-wrong-side fashion.

Speaking of trains, one is hardly likely to realize how much one has to go shares with one's dress in playing a part.

You have rehearsed without a train, and lo and behold! At night you find your dress has a conception entirely different from its wearer's of Camille. Between the two, Camille gets left.

Armed, to do what he did in the morning, must swamp himself in the yards of dragged sash you pull around after you.

Or, worse still, you're a poor, miserable, no-account "society lady" in the play, and you are sitting just where your manager told you to go and sit, and you look up. My God! there's your train right across Miss Leading Lady's entrance, and there is Miss Leading Lady with her "I'll-have-you-bounced" eye on you. Never thought of your dress, did you, when you rehearsed?

Oh, the horror of a first night coupled with a first train! It turns up—that train—in every impossible place; it wipes out furniture and proves the fire in the grate a "fake;" it travels around apparently at its own wild will; the most harmless move of the end fastened to you produces catastrophic tournaments at the end that's lying around loose.

You make a graceful lunge to the right to fall in your lover's arms, and the rest of your dress that you left up stage swoops and swirls around the set fountain and carries off all the flower pots of the garden in its writhing embrace!

Oh, heavens! You thought you would have to keep your mind on your lines. It's your train's lines that break you up and everything else on the stage.

Of course some of us have had society training, and therefore are equipped with that instinct which unfailingly harmonizes our own intentions with those of our sweepiness long drawn out attachment.

But then some of us—me, for instance—never wore a train till on the stage. Then the train wore me.

I said "Unhand me, sir!" in fine style to His Heavies and took a queenly step back—and up.

Then I tobogganed down.

I sidled through the rest of the scene face front. I felt such a draught through the back of my dress I did not dare turn around.

I wish THE DRAMATIC MIRROR could give us an accident policy for our dress, to have with us every time we take a train.

Nothing subordinates a woman's personality so completely as can a few yards of unmanageable dry goods.

Mind-reading is nothing compared with that instinct which puts a woman *en rapport* with her train. There's a genuine case of one mind over matter.

Better have your gowns rather short at first—too short to even wind about your feet—then you will only have to remember not to take that queenly step back of which I told you.

When you begin to wear longer dresses keep the train in mind when you rehearse. Move as if you had it on—making round turns and wide sweeps.

Don't be afraid to call His Lead's attention to the fact that if he does such and such a piece of original business he will be walking the roof of your gown's ground floor art annex.

Better give him the tip in the morning than at night.

A veil is another thing that may have as much to do with ruining your first night as your bad acting.

Think of Lady Anne—Richard III. Lady Anne—who wears a sweep of hearse cloth from the top of her sugar-loaf cap as far down her train as she dares.

She marches in great shape down to the footlights, gets off her curse, collapses onto her knees and then sits back on her heels and at the same time drops her head in her hands. "Away went hat and wig"—out on her veil when she sat on her heels, you know!

Strain pulls her cap off—cap fastened tight to wig. Strain pulls wig off with cap!

Lady Anne decapitated in the first act. How's the play to go on?

Or, hairpins hold firm, and Lady Anne, caught in the act, sits paralyzed while Richard III. reads his lines. Her head scrouched back against her shoulders, her chin out, her eyes upturned for all the world as if she were expecting the sudden fall on her head of a bucket of ice-water.

Maybe she can hear the front row old lady wondering if "that young woman is looking so posh for grief over her old man."

Get used to rehearsing, if not actually with "props," at least with "props" in mind.

Then you won't find that you have to "place both hands confidently in Edward's" when you are holding an open sunshade over your forty-dollar hair-net curls.

Also regard Lady Anne veils and all such head-gear and trains as "props."

Give the share they will play in your part due consideration.

Or when train time comes you won't be safely all aboard, but forlornly all at sea.

POLLY.

## THE LAUREL AND THE MYRTLE.

The stage has often been compared with the gladiatorial arena wherein every man's sword is drawn against his brother, where there is no quarter, and where only those on whose helmets victory perches can hope either for the countenance or the applause of the populace. These weaker contestants who are slain in the fray or those who are dragged, faint and wounded, from the sight of the derisive spectators, evoke not one thrill of sympathy, not one tear of pity. It is the victor who gets everything.

Unfortunately the facts warrant the simile. The public that watches the conflict sees nothing but the plume of the conquering hero, and cares nothing for the wail of the stricken or the groan of the defeated. It has assembled to witness a conflict and it has eyes and ears for naught except success.

Strange and sad it is that this savagery, this relic of basic barbarism, should be coupled with the gentleness of arts, that the clash of steel should jar upon its sweet music, and the stains of blood crimson its purity.

We sometimes witness triumphs on the stage that quicken the pulse and lift the soul into an ecstasy. But do we feel one touch of pity for the defeated? Do we stop for an instant to consider the willing but unable feet that are torn by the jagged stones which pave the barren pathway of failure? Do we see, or, seeing, give heed to the shattered dreams, the broken hearts, which the jangled con-

queror tramples under foot on his road to the laurel?

Success does not always imply merit and worth in the actor's profession. We all know how the highest rewards the stage offers its children are flung by brazen incompetence and persistent charlatanism. We have seen men and women—women particularly—scale the loftiest peaks of fame, pick the locks of the treasure-house of fortune and help themselves to its dazzling contents. When they have gained this goal they cannot be displaced. Once the desperate fingers of fraud clutch the fruits of ambition which honest hands have failed to clasp, the powers of heaven and hell cannot unloosen them.

Naturally and obviously, in spite of its frequent cruelty, the dominant law of the theatrical arena must be the survival of the fittest. We do not quarrel with that which is the same and essential condition of dramatic endeavor. But what we call into question is this: Is the law infallible in its operation? Do the fittest inevitably survive? Does success invariably mean merit? Is failure always just?

To these questions may be answered an emphatic negative.

How many are there of the people who enter the fight—charged with ambition, armed with the consciousness of strength, buoyant with the fond hopes of youth—that after years of intelligent, deserving but fruitless struggle and effort sink into the blank lethargy of defeat! How many are there who bring to their work all the energies and talents with which God or nature has endowed them and yet who find others—painted butterflies—pass them by easily, wafted without visible means or comprehensible reason to the place where the poor, tired toiler would be? Who can conceive of the infinite bitterness, the awful despair of the moment when the dark reality of it all settles like a pall over the sky that in the morning was a vault of blue, flecked with fleecy clouds that moved in joyful procession in the glad sunlight to the eternal music of the spheres!

A failure—that's all. But who knows what it means, and who cares! The one heart that bleeds is nothing to the great mob that hail and crown the victor; the light has not gone out for them; their shouts drown the single cry that goes up from an agonized soul to echo along the halls of heaven but to receive no answer.

These—these, too—are the fittest. Yet they do not survive. Engulfed at last in the mad torrent they sink from sight, and nothing is left to mark the spot where their blanched, set faces last were seen. Who mourns "a failure?"

## THE S. P. C. AGAIN.

The latest arbitrary action of the Society for the Prevention of Cruelty to Children took place at the Grand Museum in this city last week, when Currie Prevert, an intelligent little girl of thirteen, was arrested for playing the role of Jennie in Maldon's Picnic. The little one had already played on the road in Saints and Sinners and with Gibson and Ryan's company, and according to her mother had always evinced a decided preference for the stage. A good education was being given her at home, and she was in the best of health. The case will come up to-day (Wednesday) in Special Sessions.

## ROBERT DOWNING IN ST. MARC.

Robert Downing, it is said, has made a success in St. Marc, which he purchased from the Davenport estate. The star opened in that place at the Tabor, Denver, on Feb. 22 to an overflowing house. During the Tabor engagement the receipts were the largest of any legitimate attraction that ever played in Denver with the exception of Booth and Barrett. St. Marc, the Soldier of Fortune, is proving to be as great an attraction as Spartacus. It is a very strong romantic drama.

## IN THE COURTS.

ANDREY AND GRAU SUE BY THE WEBER ESTATE.

A motion for a bill of particulars in behalf of Henry E. Abbey and Maurice Grau, who are being sued in the Supreme Court by James C. Holden as trustee of the estate of Albert Weber to recover \$200,000 damages, was argued before Presiding Justice Van Brunt of the Supreme Court last week. In city when Abbey and Grau were making arrangements for the tour of the Gerster Concert company and of Joseph Hofmann, it is alleged, they represented that it would be an excellent chance for the Weber company to be advertised. An agreement was entered into that the Weber company should furnish one grand piano for the Gerster company for the season of 1914-15, keep it in tune, and also furnish two for Hofmann. The Gerster company and Hofmann were each to be furnished an accompanist, whose salary, expenses and hotel bills were to be paid by the piano people. Besides this the Weber company was to pay \$2000 to Abbey and Grau for the privilege of advertising on programmes and elsewhere. If the Gerster tour did not prove a success, then the arrangement was to be carried out with regard to Hofmann, and if that terminated before eighty concerts were given, a proportionate amount of the \$2000 was to be returned. The Gerster tour was a failure, and it is asserted that young Hofmann's strength was overtaxed and his tour had to be given up, greatly to the damage of the Weber company.

The managers assert in their answer that payment was refused on one of the notes given in payment of the \$2000, and therefore the contract was broken before the tour of the musical prodigy had been broken up. Judge Van Brunt, although denying motion as a whole, decided that the managers were entitled to some information as to the concerts given.

GEORGE C. BONIFACE SUCCESSFULLY SUED.

George C. Boniface closed season in Under Cover and returned to this city. He found a bill amount-

ing to nearly \$300 for printing. He declined to pay any portion of the bill but \$25, and was sued by the lithographer in the Fourth District Court. The only dispute between Mr. Boniface and the lithographer was with reference to payment for 2000 lithographs which had never been used, but which were kept on hand to fill any orders that might be received from the advance agent.

Mr. Boniface did not consider himself responsible for the payment of these lithographs, as he had never ordered them, and said that the lithographer had printed them at his own risk. The bill for them amounted to \$200. Mr. F. Eckstein, the lithographer, declared that the advance agent of Mr. Boniface had given him instructions to keep enough advance sheets on hand to fill any order that might be sent in from the different towns where the company was booked. For this reason he kept 2000 advance sheets on hand, and did not increase it because he had received information that the company was not successful in the piece.

Judge Stockler gave a judgment against Mr. Boniface for the full bill, holding that he was responsible for the printed lithographs.

## ROBERT BUCHANAN'S RECEIVER APPOINTED.

Benjamin S. Harmon has been appointed receiver of whatever assets may be found in the estate of Robert Buchanan, of London, for the purpose of enforcing, if possible, to find money sufficient to satisfy the judgment against him obtained by Messrs. Shook and Collier in their litigation with him, which grew out of the contract which he made with them over the production of a society drama.

## MCKEE RANKIN HELD FOR CONTEMPT.

McKee Rankin has put himself in contempt of court for refusing to obey an order requiring him to submit to an examination in supplementary proceedings, as a third party, and on Monday a motion was made before Judge Lawrence, in Supreme Court Chambers, to punish him for contempt. Some time ago Dr. William K. Simpson obtained a judgment against Frederick G. Maeder, the actor and playwright, for professional services, but was unable to collect the judgment. Maeder was thereupon examined in supplementary proceedings before Referee M. J. McKenna, with a view to ascertain whether any of his assets could be found to satisfy the judgment. He testified that he was co-author and partner with McKee Rankin in the play, "A Runaway Wife," now being produced. As the entire management is in the hands of Rankin, Maeder was unable to give any information with reference to the receipts. Hence Rankin's examination was desired, and he was served with the papers last week while he was playing at Williamsburg. As he had not obeyed the order counsel asked that he be punished for contempt.

The actor's counsel informed the court that he could not appear before the referee on Monday, as he had started for Newburg, where he was to perform that night.

Judge Lawrence, however, remarked that if he did not appear an attachment would be issued against his person. It remains to be seen how the actor will get out of this scrape.

## CUES.

ROSE EASTON, formerly with the A. R. Wilber company, opened the Oakland Tivoli in January last. She failed in the third week, and the actors and actresses that she gathered about her waited for salaries that never came.

THE report that Mrs. W. E. Sheridan was on her way back from Australia turned out to be premature.

LITTLE LORD FAUNTILEROV opened in Baltimore on last Monday night to receipts of \$1,400, and according to a telegram from T. Henry French both company and play scored an immediate success.

MANAGER H. HENRY will assume the management of Estelle Clayton next season. Mr. Henry having purchased Manager Charles W. Darnum's interest in the management of his star. Under this arrangement Miss Clayton will probably close her season before long and proceed to Europe on important business. In Mr. Henry she has acquired a manager whose energy, enterprise and integrity will furnish her with every opportunity to face the public under the most auspicious conditions.

THOMAS C. LOMBARD has resigned the business management of Estelle Clayton, having entered into other arrangements.

THE financial record at the Oakland Theatre, at Oakland, Cal., was broken on Friday evening Feb. 22, by Modjeska. The gross receipts were \$1,400. The highest receipts last year were by Emma Abbott and Fanny Davenport.

JEFFREYS LEWIS has taken up her residence in Oakland across the bay from San Francisco. She does not appear to be well since her failure at the Standard Theatre. Her husband, Harry Mainhall, is playing at the Standard under the new management of Kate Mayhew.

A DELIGHTFUL entertainment was given by Frederick Paulding, Charles Hassenbrink and Ada Ward last Friday afternoon in the assembly room of the Metropolitan Opera House. Besides the musical portion of the programme, which was exceptionally enjoyable, Mr. Paulding recited "The Magical Tale," "The Devil in Search of a Wife," and for an encore, with marked effect, the race speech from Philip Herne. Mr. Paulding played Sanfroid, Miss Ward Pauline and F. Peters Alphonse in Delicate Ground, which brought a delightful entertainment to a close.

GEORGE A. WATSON, formerly of the Frederick Ward company, is in Oakland, Cal., teaching elocution. He may take an engagement for next season, but it is more likely that he will remain in Oakland.

VALERIE HACKETTHER, of Oakland, Cal., will probably go East in two months and prepare for the stage. She read several pieces with Coquelin during that actor's visit to San Francisco.

MISS host Joe Schmitt, of the Opera Hotel, this city, has secured the copyright of a four-act melodrama entitled The Golden Secret. Mr. Schmitt owns the piece, which has been pronounced a strong melodrama, and he desires to negotiate with some responsible manager for its production in some of the city theatres.

GESTRAVERS, of the Private Secretary company, went to Norwalk, Ohio, from Baltimore to marry Miss Minnie Marcellina, one of Norwalk's estimable young ladies, but arrived only to find that she had died on Feb. 21 in a dentist's chair from the effects of chloroform.

EDWARD LELAND, of the Lotta company, was called home suddenly by the death of his mother which occurred at Cleveland on Feb. 26. Mr. Leland will rejoin the Lotta company at St. Louis.

L. J. LORING writes: "Several paragraphs have appeared lately about my being engaged to succeed Newton Beers as Job Armory in Lost in London. We had some conversation relative to the matter, but Mr. Beers has concluded to play the part himself in which he has made such a success the past three years. Besides I have better prospects for the future."

LOUISE LITTA's starring tour in England under the management of R. Mansell is reported to be very successful. Miss Litte is appearing in Chipmunk and Howard P. Taylor's new comedy-drama of New York life, Frieda.

THE Charleston News and Courier enters an emphatic protest against the sweeping assertion that theatrical business is bad in the South. This journal states that Disney played to \$1,600 gross Feb. 26. In seven days the two theatres in Charleston aggregated \$13,645, or average receipts per day of \$1,950.

W. J. SCANLAN has handsome photographs of Tom Moore's harp, taken from the original in the possession of George W. Childs, which he presents to Irish societies in every town he visits.

MANAGER MACK, under whose able direction the Robert Downing company has become so successful, is seriously ill with malarial fever.

LAFAYETTE W. SEAVEY, the scenic artist, had scenery stored in the basement of No. 26 East Nineteenth Street damaged to the extent of \$2,000 by fire on last Wednesday.

## BEST AND MOST ARTISTIC.

San Francisco News Letter.

THE NEW YORK MIRROR is now THE DRAMATIC MIRROR, and in addition to being the best dramatic paper printed, has donned a new dress, so that now it is the most artistic as well as the best dramatic paper. Harrison Gray Fiske is the editor-in-chief, as of old, with A. C. Wheeler (Nym Crinkler), Joe Howard and other clever writers on the staff.







## CORRESPONDENCE.

*Are you insured against accidents? A prepaid professional card, of ten lines or more, in THE DRAMATIC MIRROR, gives you a \$5,000 policy in the Preferred Mutual Accident Association of New York, free of cost.*

## BOSTON.

The Stowaway closed at the Boston Theatre on last Saturday night, after a very successful week. This week the New American Opera co. opened on Monday night in Lucia di Lammermoor. The co., which is under the management of Gustave Hinrichs, is a large and excellent one. The programme for the week is as follows: Tuesday, Maritana; Wednesday, Il Trovatore; Thursday, Daughter of the Regiment; Friday, Faust; Saturday matinee, Bohemian Girl; Saturday night, Un Ballo in Maschera.

Mrs. James Brown Potter drew good houses all last week at the Hollis Street Theatre, but there was a strange lack of enthusiasm. There was a very large and select audience on the opening night, but absolutely no applause throughout the play. After the curtain fell on the final act there was a show of applause, very faint at first, but it was built up persistently, and Mrs. Potter showed herself at the edge of the curtain. The criticisms of some of the morning papers were almost brutal. The engagement closes this week.

On Friday night the Museum was crowded to its utmost capacity to witness the revival of Rosedale. Not one of the original cast of twenty-five years ago is now connected with the house. William Warren, who played Harry Cobb, is dead; Mrs. Vincent and Emily Metcalf are dead, and so, too, are John Wilson, Sol Smith, Jr., and Walter Benn. Frank Hardenberg, who was the original Miles McKenna, is in an insane asylum. Several others of the cast have left the stage, and some have wholly disappeared from public life. The part of the lamented Wallace, Elliot Gray, is taken, but not filled, by J. B. Mason.

Boccaccio had an excellent run last week at the Park. This week the bill is Falta.

The Voomen of the Guard in this week succeeded at the Globe by Erminie. Manager Aronson has every reason to be satisfied with his season here.

Lights and Shadows drew large houses during the past week at the Grand Opera House. This week it is followed by The Fat Men's Club, a piece full of very funny situations.

The first of two grand concerts by Madame Albani was given at Music Hall Feb. 7. The singer was assisted by her own London Concert co. and a complete orchestra, led by Signor Bervignani, conductor of the Covent Garden opera.

Items: Little Lord Fauntleroy will be revived at the Museum May 10, and will probably run through the summer. Rosedale will run for two, perhaps three weeks at the same establishment, and will be succeeded, March 3, by Joseph's Sweetheart. Manager R. M. Field has secured Hands Across the Sea, but will not produce it until next season. Coquelin and Harding come to the Park March 12. Harry Rockwood and Charles Frohman are to manage the Robert Blumensack co. on the road. The version is that prepared by Mr. Gillette, and is the one which Manager Palmer refused to put on the Madison Square stage. The cast includes E. H. Vandervelt as Robert Blumensack, and Dorothy Dorr as Mrs. Blumensack. Manager Field's Sweet Lavender co., which is to make the New England circuit, is to be managed by J. F. Harley. The title part will be taken by Miss Peggy Hawley, wife of A. H. Knight.

Items: The co. includes Emma Madden, Ben-Hunter, Fred. Night, Lester Bradshaw and D. E. Young, with others of less prominence. Joseph Murphy comes to the Globe March 15. Among the engagements for the Museum co. next season are Henry Pitt, George Wilson, E. L. Davenport, T. L. Coleman, Emma V. Sheridan, Annie Clark, William O'Leary and Panny Addison. Blumensack, who for many years was a member of the Museum co., returns next season. Thomas Addison has sold his new comedy, Count Casper, to F. P. Proctor, and Charles T. Ellis is to star in it. Frank J. Pilling, formerly of the Globe box-office but now manager of the World's Museum, showed his appreciation of the work done by Washington March 12, by giving them a champagne supper at the close of the performance at J. M. Hill's new restaurant.

A complimentary benefit has been tendered to Charles J. Rich, assistant manager at the Hollis Street Theatre, to take place Monday evening, March 21. The main attraction will be Rice and Disney's Pearl of the South. The Howard Atherton Star Spectacular co. comes to the Boston Theatre March 12. Great preparations are making for the Elks' Annual benefit, which takes place at the Boston Theatre Thursday afternoon, March 14. The sale of seats has already been very large. A Brass Monkey comes to the Park next month, and following will come The Private Secretary. It is stated that William Seymour, formerly stage manager of the Museum, will have charge of the New Theatre when it opens next, October. Mary Anderson is booked for a short engagement at the Hollis Street in April. The School for Scandal will be presented at the Museum Saturday evening, March 9, on the occasion of Annie Clarke's benefit. The Riley-Nye entertainment at Tremont Temple on Thursday night packed both floor and galleries. Mr. Twain came up from Hartford to introduce them, and the occasion was one of the jolliest that ever took place within the walls of the old Temple. The Barton Ideal Minstrels gave a high-toned banjo and bone entertainment at Union Hall on Tuesday evening of last week, which was highly successful. An author's reading in behalf of the International Copyright Association will be given at the Boston Museum on the afternoon of Thursday, March 7. Among those who are to take part are Dr. Oliver Wendell Holmes, Charles Dudley Warner, Mark Twain, F. Hopkinson Smith, George W. Cable, John Boyle O'Reilly, Col. T. W. Higginson and Mrs. Julia Ward Howe. Viola Allen, who has become quite a favorite with Museum audiences this season, is not to remain with the co., but will go to New York with her father, C. Leslie Allen, at the close of their present engagement.

## CINCINNATI.

The Bostonians' engagement at Heuck's last week proved one of the events of the season at Cincinnati's handsome North-side theatre. The audiences were both select and enthusiastic, the suburban attendance being exceptionally large. The honors of the week were rather evenly apportioned among Maria Stone, Jesse Bartlett-Davis, Edwin W. Hoffman, Karl, H. C. Bernabe, Eugene Cowles and W. H. McDonald. The presentation of Pygmalion and Galatea, which opened the week's engagement Feb. 25, was a feature of the co.'s repertoire, and the success attending its initial performance was sufficient to warrant its retention on the programme during the entire week.

At the Grand Manager Bainforth presented his patrons with a varied programme, light opera, with the Duff Opera co. as its exponent, constituting the attraction from 24 to 27, inclusive, followed during remainder of week by Mary Anderson in a repertoire comprising Pygmalion and Galatea, Comedy and Tragedy, The Winter's Tale and Lady of Lyons. Laura Bellini, the prime donna of the Duff Opera co., is a resident of this city, and her work in A Trip to Africa, presented 24-27, won for the fair artist an enthusiastic nightly recall. Will Rising was especially commendable. E. H. Sothern in Lord Chumley this week; Fanny Davenport 11.

The Fugitive, which was presented last week at Heuck's, captured the fancy of sensation-seekers and inclined amusement-seekers, and crowded the theatre to its capacity during the engagement which terminated 22. Lisle Leigh's portrayal of the role of Hester won all hearts by its very gentleness. The play was handsomely staged and cast effectively. This week Corinne in Monte Cristo; the Harry Bell Comedy co. in Terry the Swell; and the Little Nugget closed a very successful week at Harris'. The piece is constructed mainly with a view of introducing the features of several excellent specialty artists, notably Ada Melrose, Oscar Sisson and the Cavendishes.

This week A Branch of Keys; Mrs. Kate Rankin in The Golden Giant 11.

The World Specialty co. closed a very successful return engagement at the People's. The Melrose acrobatic specialties scored the bit of the engagement. This week Muldoon's Athletic co. and Shaffer and Blahely's Specialty troupe.

Items: H. J. Sechrist, musical director of the Little Nugget co., and Milton Boyer, a local theatrical agent, joined issues recently in a theatrical venture, and the former, who had contributed \$25 as his portion of the co.'s capital, entered complaint against his partner for attempt to defraud 25. The advance sale for the Mary Anderson engagement at the Grand was unusually large and a number of the choice seats found their way into the hands of spectators. The professional people attending the Duff Opera co. performances 24 included Henry E. Disney and the majority of his co., W. H. MacDonald, and the Bostonians, and his wife, Marie Stone, and several members of the Florence co.—John Rettig, the scenic artist, who will leave for Mexico 7 with a view of perfecting his plans for the forthcoming production of the spectacle, Conquistador of Mexico, will not return until the latter part of April.—Oscar Sisson, of the Little Nugget co., who has been out of the cast for several weeks, rejoined the co. 24.—The indisposition of Miss Gordon 27 necessitated the substitution of Dorothy for Don Pasquale at the Bostonians' matinee programme.

## PHILADELPHIA.

At four of the principal theatres there was no change of attraction last week and absolutely nothing occurred worthy of extended comment.

At the Chestnut Street Theatre The Pearl of the South was seen and heard for the first time in this city. It was greeted on the opening night by probably the largest audience assembled in the house this season. To say that this audience was disappointed would be putting it very mildly. We had trusted and believed and were most cruelly deceived. It is difficult to imagine anything much more stupid and uninteresting than this so-called comic opera. True, it was handsomely set and prettily and richly costumed, but it was not in the least funny, neither was it musical. Not a single member of the co. could sing, and but few of them could act. Louis Harrison indulged in many antics that were not in the least mirth-provoking, and lugged in some monologues that failed to establish their relationship with the subject matter of the work, and which ceased to be entertaining because of their length. Merckelsohn gave us "Songs Without Words," but Mr. Harrison's singing altered this plan for he gave us songs without music. But poor as the attraction has proved, either curiosity or the prestige of Mr. Rice's name has made it draw satisfactory houses. It remains another week.

Daniel E. Handmann appeared at the Grand Opera House in Austerlitz. The play proved not only interesting but of considerable merit, and Mr. Handmann, although somewhat stilted in the first act, gave in the subsequent acts an artistic and impressive performance. Louise Beaudet, the sprightly French vivandiere, both surprised and delighted the audience. Her vivacious acting, her singing and her dancing were alike entitled to high praise. She would, if so disposed, make many of the star song-brettes look to their laurels. Among the other members of the co. entitled to special praise were W. S. Hart and Clement St. Martin.

The Booth and Barrett engagement at the Chestnut Street Opera House continued with marked success. Hamlet and Julius Caesar were the plays of the week. The engagement continues this week.

Jocelyn continued to draw crowded houses at the Walnut Street Theatre. Miss Coghlan is much admired in this city, and although not seen at her best in this play, she holds the sympathies of the audience from beginning to end. Jocelyn in her hands is a noble creation, a woman to admire and love, and if we had never known Miss Coghlan in sprightly mood she would have been thoroughly won our admiration in her present role.

At the Arch Street Theatre A Brass Monkey, although upon its second week, played to crowded houses nightly. The audience were select as well as large, and showed their appreciation of the really excellent performance by hearty but discriminating applause. This week Charles A. Gardner in Fatherland.

Lewis Morrison in Faust completed his third week at Herrmann's Broadway Theatre. The business continued good. The same attractive comment have occurred. The same attraction will be a member of the Museum co. returns next season.

John A. Stevens presented at the National Theatre his so-called new drama, The Mark of Life, which, however, proved to be an old friend with a new name and otherwise greatly altered and improved. It proved to be a strong attraction and drew crowded houses. This week On the Trail.

At the Standard Theatre the musical comedy, Keep 'Em Dark, secured good business. I had already seen the play, but was not favorably impressed by it. Still it was only constructed to amuse and seems to be fulfilling its mission. This week Gus Hill's World of Novelties.

The Night Owls played to good business at the Central Theatre. A good old performance was given and an unusually good business. This week The London Specialty.

At Forepaugh's Theatre a new English melodrama, Sins of a City, was presented. It proved to be of the conventional English type, full of action and of strong situations. It was excellently staged and had the advantage of an unusually strong cast, which embraced George Hildad, Henry Holland, William Robinson, John Owen and other good artists. It drew crowded houses. This week The Night Watch.

The business at Carncroft's Opera House was excellent. One of the features of the week was The Clever Club, a parody upon the famous dining club of our city.

Items: On Monday night of last week Manager Nelson's co. presented at the Theatre, attached to the Chestnut Street Theatre, playing at the house. This was an effort to secure \$50,000, alleged to be owing to Mr. Nixon by the author of the opera. The debt, it is said, was contracted during the engagement of the Alia Norman Opera co. in 1881. Messrs. Nixon and Zimmerman at that time advanced the above amount to L. H. Miles, the manager of the co., given and an unusually good business. The debt, it is said, was contracted during the engagement of the Alia Norman Opera co. in 1881. Messrs. Nixon and Zimmerman at that time advanced the above amount to L. H. Miles, the manager of the co., given and an unusually good business. The debt, it is said, was contracted during the engagement of the Alia Norman Opera co. in 1881. Messrs. Nixon and Zimmerman at that time advanced the above amount to L. H. Miles, the manager of the co., given and an unusually good business.

## SAN FRANCISCO.

J. E. Emmet gave Fritz during the past week at the Baldwin—a gift as delightfully as his support did wretchedly. Why doesn't Mr. Emmet profit by the example of Den Thompson—have a good play written, and then play it with a good co.? The early history of Kaiserbocher New York ought to furnish him as good material as Sherry Hollow furnished Joseph Jefferson. But I don't begin to write the play till I get an intimation from the actor that it will be considered, however much I am tempted.

The Banker's Daughter was the Akman attraction of the week—Joseph Grimmer as John Strohlow, Phoebe Davis as Lillian, Arthur Brannan as Harold and Elber Brandson as Mrs. Brown. All did fairly well, possibly the latter more than fairly; but the memory of the old Union Square Theatre, of course, dwarfed the result somewhat.

A Hole in the Ground at the Bush Street Theatre last week. I had never seen it before, and was mildly disappointed at the play, though pleased at the people generally, notably Rosa France's good contralto voice, George Richards' omnipresence, Frank Lawton's quiet funny ways, etc. I was waylaid by genial Charley Thomas on the way out with a magic smile and a hearty hand shake. The first time I had seen him since my last season in Boston two years ago; but not even his magnetic smile will induce me to say the play is as entertaining as the junior proprietor of it.

The Nightingale continues at the Tivoli.

Also J. A. Kennedy at the Bijou.

Likewise the Madrid Opera co. at the Orpheum. Boccaccio began the week, and the opera was changed nearly every night. So one seems to know at this writing what the co. will do ultimately. They wish to go East, but a manager with money does not seem to materialize. They are most at home in Spanish work proper, which they do well; but in works adapted into Spanish they are weak. For instance, neither

Boccaccio nor La Mascotte were given by them with half the spirit and conscientiousness that they were by the Boston Ideals and other American organizations a few years ago.

The Standard reopened last night with The Jealous Wife, given by Kate Mayhew, Marshall and others; Ill-Treated B. Truatore (the old Vokes business, I presume), with Dora Wiley in the leading character. I was a hundred miles in the country and did not see it. I will have to tell you about it later. Dora Wiley has just arrived from Australia, and will play a short time before going East. J. J. Wallace, an old Boston Museum actor, is in the new Standard co.

Chas. Howard P. Taylor arrived two or three days ago and has been approached by the management both of the Alcazar and the Bijou, looking toward a season of his plays, which would certainly be successful; and it is to be hoped that arrangements will be completed with one of the houses. Kate Mayhew, who is now the lessee of the Standard Theatre, made her debut at the house fourteen years ago, when it was known as Maguire's Opera House, and when William H. Crane was the comedian there. Alfred Singer, who manages the Standard during the Kate Mayhew regime, is well known in both London and Australia. Charles Goodwin is the business manager. Anita Alameda appeared in concert last week with pronounced success. The second Louise Pyk was even better than the first. Both Madame Pyk and Alfred Wilkie distinguished themselves. The Kativity, composed by H. J. Stewart to a text made up from Biblical quotations, extracts from Ben Hur, and so forth, was given by the Handel and Haydn Society on Thursday, at which Camilla Urso appeared. The concert was highly successful. Jennie Reifarth passed through the city suffering with laryngeal trouble. A cold? Well, I should smile! I saw her in a box at the Bush Street Wednesday afternoon and engaged her in conversation a few moments; but, well, she spoke in a stage whisper. She must have improved, for she rejoined the co. in Sacramento the next night. A local paper here says that in a brief walk down Market Street she "averaged a hundred hand-shakes to the block," she has so many friends here. Richard Valera sits on a fence to put it out in The Nightingale. One night last week it required a pail of water to put him out.

## PITTSBURG.

The local amusement record for the week which was brought to a close 5 may be summed up as follows:

At the Grand Opera House Margaret Mather did a good business. During the week she appeared in Romeo and Juliet, The Hunchback, Lady of Lyons, The Honeymoon and Peg Woffington. J. B. Studley, Charles Hagar, D. J. Maginnis, Marjorie B. R. R. Virginia Marlowe and Mary Berrell rendered good support.

Three really good exponents of Irish character acted at the Grand Opera House last week at the Bijou, where they did a fairly good business. The performance has lost none of its former attractiveness. The stars were very clever and the different members of the co. were equal to the requirements of their several roles.

Gus Hill's Novelty comb. played the week at the Academy and did a fair business. The co. contains some good variety talent. The Sewcombs Trio, Bryant and Saville, Frank O'Brien, Mlle. Albert, John E. Dre and the Fisher Brothers all contributed entertaining acts.

McCarthy and McCall's co. in True Irish Hearts was the attraction at Harris'. As a matter of course a pay no business was done.

This week's attractions are: At the Grand Opera House, Joseph Murphy, The Fugitive, Academy, Lily, Clara, Burlesque co., and at Harris' Palmer's Danites co.

Items: Rumors to the contrary notwithstanding, there has been no further trouble between Francis Wilson and Max Freeman since the outbreak in Chicago. Wilson himself is authority for this statement.

The Wife will play a return engagement at the Grand before the close of the present season. D. J. Maginnis, of the Academy, left for San Francisco on the week before last. On the day after the performance one enthusiastic individual offered to buy the house for \$50,000, if a performance could be gotten up for Maginnis' benefit.

The Twelve Temptations follows The Fugitive at the Bijou. Stella Tentation joined The Wife co. here.

Wallack's Bandit King will soon be seen at Harris'.

John E. Dre, of the Academy, left for San Francisco Feb. 27. He will manage Williams and Kernell's variety comb. on the Pacific slope. Robson and Crane follow Joe Murphy at the Grand. Mrs. Francis Wilson joined her husband in this city.

Mrs. James G. Blaine, Jr., will appear at the Bijou next season. While in this city John Flood, of The Wife co., received the sad intelligence of the death of his father. He was unable to attend the funeral as there was no opportunity for his part. Quite a number of well-theatre parties attended the Margaret Mather performance. Helen Hardenberg, of the Murray and Murphy co., was obliged to leave for New York Wednesday night (Feb. 27). She received word that her husband was dying. Manager Sheldon took the Bijou orchestra to the Belmont House Asylum one day last week, where he gave an impromptu concert much to the delight of the inmates of the institution. Adelaide Janshope left The Wife co. here. A. W. Maffin is Francis Wilson's understudy on the road. Stetson's L. T. C. co. played at Bradford, Pa., to good business.

The following are the members of Williams and Kernell's California co., which is now en route: Harry Kernell, Louis Travis, Madeline Rosa, Brants Bay, Emily Pearl, Charles K. Kelly, Ayne, Fred. J. Heber, two Darrows, L. by Solving, Continental.

Three and Fred. R. Graves. Murray and Murphy carry their own orchestra and band with them. R. M. Gulick and his bride passed through here Feb. 25, en route from Washington to Chicago. Mr. Gulick will return to the active management of the Bijou in about one week.

Manager Wilt, of the Grand, is receiving general commendation for the handsome manner in which he is staging and mounting his plays.

## CLEVELAND.

The Opera House was crowded all last week to see The Tell Tale interpreted by Harry Lacy and a good co. Mr. Lacy was once in the stock in Cleveland. The Floriores this week, first three nights; Disney in Adonis will fill out balance. Hoyt's co. is booked next.

J. H. Wallack's acting equities in his familiar melodrama, The Cat and the Hat, and the Bandit King, drew large audiences at H. R. Jacobs' Cleveland Theatre last week. This week Jacobs' Romany Eye co. Ada Gray next.

Reilly and Woods give one of the best of variety performances and for this reason their week at the Standard was a very profitable one. This week Aiden Benedict, supported by Francis Field, in Monte Cristo. Next, Ada Gilman in Babes in the Wood. The Park Theatre is dark the first three nights of this week. Johnson and Slavin Minstrels are booked 7-9. Bristol's Equiscurriculum next week.

At the Academy of Music this week is Happy Jack Sothern's Majestic Vaudeville co.

Francis J. C. Myers, a promising young actor of New York, came to Cleveland and friends here. Edwin Wollada, of this city, is to make another attempt at starring in tragedy. W. L. Beck, of Lotta's co., arrived last Tuesday to attend the funeral of his mother. The fourth annual ball of the Theatrical Mechanics' Association was a success. The Elks' benefit was postponed, owing to the refusal of members of the Reilly and Woods comb. to appear. Our popular hilltopper, Al Bryan, is quite ill.

## BALTIMORE.

At Harris' Academy of Music, A Minnie Bell enjoyed very good business all last week. It is certainly the best thing in the way of a play that ever came from C. H. Hoyt's pen; indeed, it is better to realize that the same person wrote A Minnie Bell and A Tin Soldier. It was made doubly attractive by being presented by an excellent co. Thomas Q. Scarborough, of the Bijou, was one of the finest character performances we have seen for a long time.

His dialect, make-up and acting were all but faultless. E. J. Dillon looked every inch the Rev. Mr. Bradbury, and made a dignified, consistent clergyman. Maude Adams was a graceful, interesting, and Annie Adams' gossipping old maid one of the features of the piece. Isabelle Coe, Jesse Jenkins and Eugene Confield were good in small parts. On Monday night Emma Johnson and her co. open a repertoire of favorite operas. This week during the week in J. C. Stewart's Fat Men's Club was presented at Ford's Opera House last week to a fair attendance.

The play was recently reviewed at length in THE DRAMATIC MIRROR. The situations are ludicrous and the audiences enjoyed it. This week Little Lord Fauntleroy. Next, American Opera co.

At Hollis Street Theatre Roland Reed gave his clever portrayal of Samuel Bundy, the Woman Hater, to a series of good houses. This week Robson and Crane; Mary Anderson next.

Peck's Bad Boy closed a week of big business at Forepaugh's Temple Theatre on Feb. 23. Jan. H. Wallick will divide this week between The Cat and the Hat and The Bandit King. The Night Watch next.

At the Monumental Theatre the European Burlesque co. played a return engagement, with excellent box-office results. This week H. W. Williams' Specialty co. Night Owls next.

At Front Street Theatre The Pickpocket of Paris met with a hearty welcome from the East Side patrons; the audiences were large and enthusiastic. The play was of the usual sensational type. This week we are to have sensation galore. Mariande Clarke is to present his drama, Jack the Ripper. Frank L. Frayne next.

Items: Theodore Hamilton is at his home in this city. Bill Nye and James Whitcomb Riley lectured at the Academy of Music on last Friday night and Saturday afternoon. Mr. Nye was taken ill and unable to appear at the matinee, his place being taken by Col. E. M. Johnson, of Baltimore, author of the "Suburban Tales." The annual banquet of the Journalists' Club was given at the Carrollton Hotel 22.

## BROOKLYN.

Held by the Enemy drew fair business to the Park Theatre last week. William Gillette was advertised to appear in the leading comedy role but did not. The part was played by William Wilson. The hit of the performance was made by Minnie Dupree as Susan. This week's attraction is Margaret Mather, who is to appear in Romeo and Juliet, Leah, Macbeth and The Honeymoon. Next week Robert Mantell.

Maggie Mitchell played to large business at the Grand Opera House all last week. Ray was presented at every performance except the Wednesday matinee, when Fanchon was given to the largest audience of the week. The first performances of A Brass Monkey in Brooklyn are given this week. Next week Saidi asha.

At the Brooklyn Zozo drew large audiences, particularly at the matinees. The piece was put on in a somewhat more elaborate manner than on any previous occasion in this city. This week Peck's Bad Boy.

The Amateur Opera Association gave a very successful performance of Martha at the Academy of Music last Thursday evening. On the following night the pupils of Moller's Conservatory appeared in concert. The house was well filled. This week the Casino co. in Erminie and Nell filled.

Bartley Campbell's Fate did fairly well at the Criterion last week. It was presented with considerable attention to detail, as are most of Manager Wagon's productions.

May Howard's Burlesque co. had a large week's business at Hyde and Bohman's Theatre, as on former occasions. This week The Night Owls.

The Indian Mail Carrier was the attraction at the Standard Museum. Go-won-go M-hawk being the star of the performance. This week N. S. Wood.

## JERSEY CITY.

The engagement of E. H. Sothern and the Lyceum Theatre co., at the Academy last week, proved to be one of the successes of the season. Manager Henderson is to be congratulated on securing the presentation of Lord Chumley, which has not been played in the vicinity of New York owing to the intention to continue its run at the Lyceum next summer.

Mr. Sothern's performance is unnecessary to speak further than to say that he was admirable to better advantage, and repeated the brilliant and finished presentation of the character seen during the New York engagement. The supporting co. was excellent. C. B. Bishop as Adam Butterworth gave a very artistic portrayal of the character, and received many marks of approval, while the performances of Bowland, Kate Stone, Belle Archer, Kate Pattison and Kittle Wilson were admirable, and deserving of special mention. The Academy has never held more fashionable and seldom larger audiences than during this engagement. Large and numerous theatre parties were noticeable. Mr. Sothern is a social favorite in Jersey City, and during his engagements here is always the recipient of many social attentions from the aristocratic clubs and society. Altogether the engagement proved an artistic, social and financial success. This week, Herrmann.

## LOUISVILLE.

Mary Anderson appeared to the capacity of Macaulay's at three performances Feb. 25-27 in The Winter's Tale, Pygmalion and Galatea and Comedy and Tragedy. It was a triumph, indeed, for Miss Anderson to return to the stage from which she made her debut. Many of the seats brought large premiums and thrills stood throughout the performances in the galleries and on the lower floor. There was little trace of the awkward girl who years ago made her first bid for public favor in the beautiful, graceful woman who thrilled the large audiences of her townspeople who gathered to pay tribute to her genius. The English co., however, was generally condemned, while the magnificent scenic setting the plays received were warmly applauded. Lotta, Louisville's favorite, filled out the week also to overflowing houses.

The Temple was closed except on Friday (11), when Emma Juch and an excellent co. gave an operatic concert to large business. One act of Faust was given entire, the remainder of the bill being made up of classical selections artistically rendered. He. She, Him and Her 2.

At Harris' Corinne in Monte Cristo, Jr., in spite of the strong opposition, drew very large business. The co., costumes, scenery, stage business, specialties, everything in fact connected with the burlesque is first class, while of Corinne words fail. She is young, beautiful, graceful; can dance, sing is unspoiled, and unquestionably has a bright future.

My Partner week of 4.

Straight variety at the Buck; fair business. A change of bill this week.

Items: Georgia Davids has cancelled her dates at Macaulay's. Trouble with her manager the cause. The drill in Monte Cristo, Jr., is a wonderful bit of work. It was arranged for Mrs. Kimball by Barney Fagan. Harry Johnson, doorkeeper of the New Buck, was presented with a watch by the attendees of that house upon the occasion of his birthday, which occurred during the week. A mock trial was held at which Cal Savage presided as judge, and Harry was severely censured for numerous supposed crimes. He is a clever fellow. The ladies and gentlemen of the Musical Club assisted in the musical portion of The Winter's Tale. J. H. Whalton, of the New Buck, is confined to his room by illness. Charles Shreve, of this city, is appearing in Said Pasha in the East. He is a brother of Shreve, the famous League ballplayer.

The talk of the town has been Mary Anderson, her wonderful rise from the obscurity in which she lived here, her mediocre English co., her costumes, her lavish contributions in connection with a local charity, her marked appreciation of her obligations to Col. R. M. Kelly, a popular Louisvillean, and so on to minor matters of dress, arrangement of back hair, and shapes of hats. Tom Karl narrowly escaped an injury from the descending curtain upon the final performance of The Bostonians. Marie Stone drew him from danger not a moment too soon. Joseph Anderson is accompanied by his young wife, the daughter of Lawrence Barrett. George Boniface, of Lotta's co., closed with Kate Putnam by win, while here, for a summer engagement in Australia at a large salary. Walter Matthews has closed his successful season. Nothing but favorable mention was made of him by the press of the interior.

## NEW ORLEANS.

Louis James and Marie Wainwright had a highly successful week at the Academy of Music. Gretchen, As You Like It, Ingomar, School for Scandal, and Othello were acted. Support excellent. F. C. Music and Kate Meek merit mention especially. Annie Flisley follows.

The Carleton Opera co., fresh from their San Francisco triumph, played well at the Grand Opera House in a repertoire composed of Member Jan, Dorothy, Queen's Lace Handkerchief, Nanon and Erminie. Fanny Rice is missed. McDonough's Siberia this week.

At the St. Charles Theatre, Milton and Dollie Nobles were seen in From Sire to Son and The Phoenix; engagement satisfactory. Shadows of a Great City this week.



J. Z. Little's World co. did nicely at the Avenue Theatre. One of the bravest next.  
A splendid performance of Uncle Tom's Cabin, by the Boston Ideal co., fared badly at Faranta's.  
At Trovatore, Freischütz, The Huguenots and The Prophet were given at the French Opera House.

## WASHINGTON, D. C.

Robert Mantell has been drawing well at Alhambra's in the Corsican Brothers last week. The piece is finely staged. Mary Anderson in Pygmalion and Galatea, Comedy and Tragedy, The Winter's Tale and Lady of Lyons week of 4. Casino co. in Nady 11.  
Emma Abbott to fine houses last week at National. Yeomen of the Guard, Rose of Castile, Chimes of Normandy, Lucia, Trovatore, Norma, Ruy Blas and The Mikado were given. Miss Abbott appearing in all but the Chimes. She is in excellent voice and seems determined that her private grief shall not interfere with her duty to the public. Paul Kaurer week of 4. Rehan's co. in Railroad of Love 11.  
Barlow Brothers' Minstrels to fine business at Harris' last week. J. B. Polk in Mixed Pickles 4. Keep it Dark 11.

## ALABAMA.

ANNISTON.—NOBLE STREET THEATRE: Lost in New York played Feb. 26 to a thousand-dollar house, the largest receipts since the house opened. It was the fifth performance at this house this week, and shows that a good attraction can make money here.  
MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Louis James and Marie Wainwright, in School for Scandal and Othello, Feb. 22. Business does not seem to be to the merits of this excellent organization. Cold Day had a fair audience 25.

## ARKANSAS.

LITTLE ROCK.—OPERA HOUSE (Butterfield and Garrett, lessees): Storm Beaten Feb. 23 to light business. The leading lady needed the services of the prompter. Audience inclined to belittle the co. A pair of kids 25, 26 to splendid business. A good deal of light amusement was produced satisfactorily.

## CALIFORNIA.

SACRAMENTO.—CLUNE OPERA HOUSE (C. P. Hall, lessee): Ben Cotton and his charming little daughter, Idalene, played week of 21 to fair houses. Eunice Goodrich played week of 18 to large houses. Miss Goodrich is a bright, vivacious actress, and succeeds admirably in pleasing her audiences.  
NEW METROPOLITAN THEATRE (C. P. Hall, lessee): Modjeska 18, 19 in As You Like It and Cymbeline to crowded houses. The audiences were quite enthusiastic, but considerable dissatisfaction was expressed regarding both star and co. Courfield's English Opera co. opened 21 in The King's Fool for an engagement of three nights and matinee. This is one of the strongest co. visiting this city in some time. The chorus is large and remarkably well trained and contains a number of excellent voices. The principal characters are well taken and the scenery is superb.

STOCKTON.—AVON THEATRE (Humphrey and Southworth, proprietors): Mme. Modjeska presented As You Like It last week before a large and select audience. Exceptionally fine presentation, while Mme. Modjeska's Rosalind was an exquisite delineation of the character. The size and appreciation of the audience should convince the management of the fact that whenever they will offer as first-class attractions they can be assured of paying houses. Our people of culture have wearied of the clap-net performances offered them all the year round. The few performances of the legitimate by first-class artists that we had in the past year have been marred by the miserable support they brought along. The Eunice Goodrich co. filled a week's engagement at popular prices commencing Feb. 11 and ending 16, during the State Encampment of the G. A. R. here.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): Mme. Modjeska appeared to a large audience Feb. 22 in As You Like It.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Frederick Warde and his excellent co. played to large and appreciative audiences week of Feb. 18.

SAN DIEGO.—LOUIS OPERA HOUSE (A. M. Plato, manager): A Night Off co. drew a crowded house Feb. 18.—ITEMS: Mr. George M. Hermance, a prominent member of the Azalea Dramatic Society of this city, has accepted an engagement with the California Theatre co., San Francisco. He is the first graduate of the society and his theatrical career will be watched with much interest. A new burlesque co., to be known as the Lita Gardner Burlesque co., is shortly to be organized in San Francisco. It will take the road under the management of Charles Pemberton of this city, formerly in advance of the Royce-Lansing co.

PASADENA.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Frederick Warde co. in Virginia Feb. 19 to a fair-sized house. Arthur Rehan's A Night Off co. 21 to paying business. Co. mediocre.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): Due: Mme. Modjeska Feb. 22.

## COLORADO.

DENVER.—Imre Kiralfy's Black Crook closed a splendid week's business at the Tabor Feb. 16. The old-time spectacle is staged admirably. Robert Downing opened to large business at the Tabor, playing in the legitimate drama at the Tabor this season. The receipts were over \$1,000 I am told. The entire week was productive of much gain financially, and Mr. Downing can always depend on Denver acknowledging his superior qualities as a tragedian. Mr. Mack has selected good material for the support. Mr. Meredith is the most conspicuous of the male portion. J. H. Wilkins' romantic drama, St. Marc, was added to Mr. Downing's repertoire as a regular feature. It was produced 22. It was a fine performance.—ITEMS: Chief Usher Carpenter, at the Tabor, wears a pretty badge given him by his corps on the anniversary of his nineteenth birthday. The drop-ten-cents-in-the-slot system in regard to opera glasses, it is said, will soon be put in operation at the Tabor.—J. H. Mack, the energetic manager for Mr. Downing and a gentleman who makes a specialty of treating newspaper men courteously, has some real estate interests in this vicinity. He made further investments on his late visit. Hattie Louise Simms, the operatic singer, returns to Europe shortly.—Manager McCourt is now probably on the Atlantic, London bound.—The Play, the Tabor programme, claims now a circulation of between 5,000 and 6,000 weekly, against 2,000 and 3,000 five years ago. A good-sized audience attended the Cowboy Band concert at the Tabor last night. Manager Mack received a telegram from Representative Wilkinson that he was ill in Kansas City, 30 Treasurer Eversole was sent ahead.—Tom McGill, one of the doorkeepers at the Tabor, left a week ago in advance of the Cowboy Band, which is to give concerts in the East after attending the inauguration of President Harrison. Charles E. Funk, an old newspaper correspondent, is managing the band.

LEADVILLE.—TABOR OPERA HOUSE (J. H. Craig, manager): The Little Tycoon Opera co. (Spencer's) 25-26 and matinee to large and appreciative audiences.

## CONNECTICUT.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Belknap, managers): Hoodman Blind Feb. 21-23. Piece well presented to good patronage. Kindergarten 25-27; light business. Chimes of Normandy, as produced by amateurs 28, was the best thing of its kind ever attempted here.—HAWES' OPERA HOUSE (R. Tomlinson, manager): Barry and Fay 21 to large and well-pleased houses. Dockstader's Minstrels 25 to satisfactory results. Maude Granger and co. produced for the first time. Two Lives 21. Miss Granger is well supported. The play was a success and was well staged. Little Lord Fauntleroy 1, 2 drew well and gave satisfaction.—ITEMS: A. S. McAllister, of the Barry and Fay co., who was injured by a falling fly weight 25, and removed to a hospital, has improved and rejoined his co.—J. E. Thilston, author of Two Lives, witnessed this production here 28. Managers Proctor and Belknap have contracted with the Housatonic railroad to run a special train from Danbury and New Milford on the eve of Booth and Barrett's appearance here 10.—F. F. Proctor made a fifteen-minute call at his theatre in this city 21.

HARTFORD.—THEATRE HOUSE (Jacobs and Proctor, managers): Ullie Akersmith in repertoire played her first engagement at this house Feb. 21-23 giving general satisfaction. On the opening night about one hundred members of the Governor's

Guard, accompanied by their ladies, attended. Under the Lash to small house 27. The piece is of the melodrama type with trick dogs who save lives and seize tramps at the opportune moments. The play is not up to the average of its class and could hardly be successful except in very small towns.—ACADEMY OF MUSIC (Ward and Potter, managers): Rosina Vokes was greeted by a large house which thoroughly enjoyed her English comedy co. The management most generously sent to Mayor Root a cheque for \$200 in aid of the sufferers from the Park Central catastrophe. As this accident was a most singular one, inasmuch as all were either killed outright or only slightly injured, there were none left in destitute circumstances except the widow of the colored porter, and she has been amply provided for by local subscription. It may leave the committee puzzled as to what disposition should be made of the money.

NEW HAVEN.—NEW HAVEN OPERA HOUSE (Horace Wall, manager): Dockstader's Minstrels caused merriment for a large-sized audience Feb. 25. Rice and Dixey's Burlesque co. took possession of the house 26-27. The Corsair and Evangeline were presented to crowded houses.—HYPERION THEATRE (G. B. Bunnell, manager): Estelle Clayton in a dramatization of The Quick or the Dead 27. A fair-sized audience listened to the rendering of the monotonous lines and the verdict was that Miss Clayton could better put her exertions on a drama destined to become more popular than this.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Hattie Bernard Chase captured her audiences as Coquette in The Little Coquette 26-27. Good houses at every performance.

THOMASTON.—OPERA HOUSE (Thomas A. Gosel, manager): Barry and Fay in McKenna's Flirtation Feb. 27 drew a fair house and were well received.

NEW BRITAIN.—OPERA HOUSE (W. W. Hanna, manager): Little Lord Fauntleroy Feb. 25 played to a very large house at advanced prices under the auspices of the Wheel Club. Abbey St. T. C. co. 26 to a good house; per co. The Daisies in the ever popular Vacation 28 to S. R. O.

WATERBURY.—JACQUES OPERA HOUSE: Dockstader's Minstrels appeared to one of the largest houses of the season 1, presenting a very pleasing minstrel entertainment.

MIDDLETOWN.—McDONOUGH OPERA HOUSE (A. M. Colegrove, proprietor): Barry and Fay Feb. 26 to S. R. O. Peck and Fursman's U. T. C. to good business 1.

NEW LONDON.—NEW LONDON OPERA HOUSE (Stall and Starr, managers): Little Lord Fauntleroy Feb. 25 to a large and select audience. It was a fine entertainment and enjoyed by all present.

MERIDEN.—DELEMAN OPERA HOUSE (T. H. Delevan, manager): Maude Granger in Two Lives to good business.—ITEMS: Tom Hart occupied a box at the performance of The Paymaster 25. Gertrude Granville, Mr. Hart's wife, being in the cast.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. F. Loomer, proprietor): Barry and Fay in McKenna's Flirtation to a fair house: Feb. 25.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Hattie Bernard Chase in Little Coquette did not receive the patronage she deserved Feb. 25. Marshall P. Wilder to big business 27. Under the Lash to only medium business 28. Co. fair.

## DAKOTA.

BISMARCK.—ATHENEUM (J. D. Wakeman, manager): John Dillon 26, 27 to big business.

HURON.—GRAND OPERA HOUSE (C. P. Helm, manager): J. S. Murphy and his able comb. delightfully entertained good houses in Kerry Gow and Shuan Rhu Feb. 25, 26. The sensitive in Kerry Gow was one of the best effects ever presented in our city.

## DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Proctor and Soulier, managers): The Streets of New York played to large business Feb. 25-27. The play seems to be as popular as ever notwithstanding its many years of life as "a metropolitan success." Hailen and Hart in their new musical farce-comedy, Later On 28. The piece is breezy, very brisk in its action, and the co. has a number of very excellent people in it. The house was crowded at each performance. The pupils of Mme. E. F. Bishop's Shakespearean College, Philadelphia, gave a fairly creditable performance of Caste 2.

## GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (G. W. Glover, proprietor): Skipped by the Light of the Moon Feb. 23 to a very good and appreciative audience.—PERSONAL: Gus Frankel, of Skipped by the Light of the Moon co., has a brother here in the jewelry business. Mr. Frankel was well received by his brother's many friends.

ATLANTA.—DE GIVE'S OPERA HOUSE (J. De Give, manager): Louis James and Marie Wainwright in School for Scandal Feb. 26. Fine performance, but only fair business. Arthur Rehan's co. in Nancy & Co. 21; performance good to very poor business. Marie Prescott and R. D. McLean to fair business 22, 23. The legitimate drama, as a rule, fails to draw here. However, show seriously interfered with the business of the above co. Anne Pixley in The Deacon's Daughter 21, and Room 25, Second Floor, 26, to excellent business. The latter piece was not considered any addition to Miss Pixley's repertoire.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager): Mugs' Landing to poor business last week. Shadows of a Great City 27. The performance was fine and the scenery the best ever seen here. Unfortunately, the attendance was small.

PERSONAL: Prof. Perry, advance agent of P. B. Baker, is spending some time with Mr. Cohen here.

## ILLINOIS.

CAIRO.—OPERA HOUSE (Sol. A. Silver, manager): Frank Mayo as D'Artagnan in The Royal Guard gave one of the most pleasing entertainments of the season to a large house Feb. 26.

PANA.—HAYWARD'S OPERA HOUSE (Ray and Roley, managers): Griffin's Corner Grocery co. to good business Feb. 25.

GALESBURG.—NEW OPERA HOUSE (W. F. Bailey, manager): Rasce-Davis Dramatic co. began a week's engagement Feb. 25, and business has been excellent co. fair.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): Around the World in Eighty Days Feb. 25 to fair business and a delighted audience.

SYCAMORE.—OPERA HOUSE (S. C. Ward, manager): Florence Hamilton 26 Feb. 18 to light house; deserved better. May Bishop 25 to fair house.

FREELPORT.—GERMANIA HALL (J. I. Moock, manager): Due: Boston Stars; Around the World in Eighty Days; Coup's Equines 11 13.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): A Legal Wreck gave entire satisfaction to a fair house Feb. 22.

DECATUR.—SMITH'S OPERA HOUSE (F. W. Haines, manager): Maude Banks in The Lady of Lyons Feb. 26 was greeted with a very flattering reception. Play and co. gave such entire satisfaction that they have secured a return date.

BLOOMINGTON.—DUREY THEATRE (Fell and Perry, managers): Baldwin Comedy co. Feb. 25, week, to good business. Repertoire includes: A Double Marriage, better known as Van the Virginian; Pique, Parities, Two Orphans, Our Strategists, Etcetera.—OPERA HOUSE (Fell and Perry, managers): Due: Mignani Brothers' Star Specialty co. 1.

QUINCY.—OPERA HOUSE (Dr. P. A. Marks, manager): John Wild in Running Wild played to good business Feb. 26.

CANTON.—OPERA HOUSE (C. N. Hinkle, manager): Boston Star Concert co. to a top-heavy house Feb. 22.

SPRINGFIELD.—CHARTERED OPERA HOUSE (J. H. Freeman, manager): Clap of the Old Block gave a good entertainment in a fair-sized audience Feb. 25. The Mignani Family, booked for 28, did not appear.

SHELBYVILLE.—OPERA HOUSE (Philip Parker, manager): Due: Ka & Boswell's English Opera co. in Lullaby 1.

## INDIANA.

LOGANSPORT.—INDIANA HOUSE (William Dolan, manager): A Cup of The Old Block amused a fair-sized house Feb. 25.

NEW ALBANY.—NEW ALBANY OPERA HOUSE

(John Harbeson, manager): Due: People's Dramatic co. in Gilroy 2. Little Nugget 9.—ITEM: THE DRAMATIC MIRROR is on sale at E. B. King's news stand in this city.

EVANSVILLE.—OPERA HOUSE (T. J. Groves, manager): Beacham Bowers Minstrels Feb. 26 to a fair house. Lizzie Evans delighted a good audience 27.

MT. VERNON.—MASONIC OPERA HOUSE (Myer Rosenbaum, manager): The Alba Heywood Concert co. at popular prices gave an excellent entertainment to a fair-sized audience Feb. 25.

KOKOMO.—OPERA HOUSE (Howard E. Henderson, manager): American Born Feb. 27, 28; fair business.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): The Wife was presented to a large and appreciative audience Feb. 28.

MARION.—SWEETSER'S OPERA HOUSE (E. L. Kinneman, manager): Owens' U. T. C. played to good business Feb. 25.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Maude Banks 1 in Lady of Lyons. On Jan. 21 of bad weather business was light. Miss Banks and her co. gave excellent satisfaction, and will on a return pack the house.

MUNCIE.—OPERA HOUSE (H. R. Wyson, manager): Stuart's Theatrical co. last week to standing room only.

MICHIGAN CITY.—OPERA HOUSE (Weller and Leist, managers): Pat Muldoon's Irish Comedy co. Feb. 28, giving the best of satisfaction.

PORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Wills, Henshaw and Ten Broeck in Two Old Cronies Feb. 26 to a fair but enthusiastic audience. The Wife 27 to the largest and most fashionable audience of the season; everyone more than pleased. Gus Williams 28 to a fair house.

## IOWA.

BURLINGTON.—GRAND OPERA HOUSE (R. M. Washburn, manager): Duff's Opera co. in A Trip to Africa Feb. 21 to a fine audience. James O'Neill in Monte Cristo drew a large audience 25.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, manager): J. S. Murphy in Shuan Rhu and Kerry Gow to fair-sized and delighted audiences Feb. 22. Duncan Clark's Female Minstrels to moderate business 25.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (W. I. Buchanan, manager): The Mikado will be produced by local talent 11-12. Haplan's Fantasma 13.—ACADEMY OF MUSIC (Lew Waters, manager): Sutton's U. T. C. to crowded houses Feb. 22-23 and matinees. Performances satisfactory.

CEDAR RAPIDS.—GREENE'S (F. A. Simmons, manager): House dark. Due this week, Creston Clarke.

CLINTON.—BIROU OPERA HOUSE (J. E. Benton, manager): House dark.—ITEM: L. E. Benton has removed to Des Moines, and his family will follow. R. R. Baldwin, the owners' agent, would like to find a capable manager for the house. It is seated with opera chairs, has electric lights, carpeted aisles and beautiful scenery. The last census gave Clinton a population of 17,000, and the adjoining town of Lyons has 5,000. It is a live railroad and manufacturing town. Mr. Baldwin, who is THE DRAMATIC MIRROR correspondent, will take contracts for Mr. Benton until the expiration of the latter's lease.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): The Beth Somerville co. is playing to good business. Miss Somerville and Stuart Allen are very good.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): James O'Neill in Monte Cristo Feb. 25-27 to large audiences.—GRAND OPERA HOUSE (W. W. Moore, manager): Rice and Shepard's Minstrels were due Feb. 22, but failed to appear.—CAPITAL CITY OPERA HOUSE (W. C. Ross, manager): Prof. Chamberlain to fair audience 22.

## KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Creston Clarke, supported by a very good co. in Hamlet, Feb. 21. Performance deserving of strong commendation in every particular. Many of the audience expressed the opinion that Mr. Clarke is the "coming man."

GRAND OPERA HOUSE (E. H. Macoy, manager): Bennett and Neff's Union Square co. last week at popular prices.—ITEMS: It was announced that Mr. Macoy had severed his connection with the house entirely, but it is now stated that his lease has yet some time to run, and that the house is being managed for him in his absence by Mr. O. G. Sage.

Manager Crawford has removed to Kansas City and his family is to follow him at once. This step was necessitated by the fact that Mr. Crawford found it necessary to be at a more central point in order to look after his theatres in Kansas City, St. Joseph and Omaha personally. One of his sons manages his local theatre, and another has charge of his Wichita house. Both of them are quite young men, the elder being but little over twenty-one, but they bid fair to be as energetic business men as their father.—LIBRARY HALL (Edward Wilder, manager): John DeWitt Miller gave an interesting lecture on "Ugliness" 25 to the capacity of the hall.

GARDEN CITY.—STEVENS OPERA HOUSE (Will J. Burgess, manager): Home talent presented Queen of Fame in a very satisfactory manner to a packed house Feb. 14.

FORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): Siberia, presented by a fine co. with good scenery, drew only a fair audience Feb. 25.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): McNish, Ramza and Arno's Minstrels played to a fair house Feb. 25. Performance unsatisfactory. Lena Loeb, the electric girl, to fair houses 25-26.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, proprietor): A large and appreciative audience greeted Mme. Janaschek in Nex Merrills Feb. 25.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Siberia Feb. 13 to a fair house. A Postage Stamp 24 to a large house. The Black Hussar Band took this musical city by storm.

WYANDOTCH.—GRAND OPERA HOUSE (E. H. Bitticker, manager): The Andrews Opera co. in Erinne Feb. 14 to a fair house.

WINFIELD.—WINFIELD GRAND (T. R. Myers, local manager): Siberia Feb. 26 to fair business. Maico Pantomime co. 27 to a light house and poor performance. Andrews' Opera co. No. 2 presented Er-Minnie or Birds of a Feather to fair business 25. Very fair co. Ed. Andrews is an excellent comedian.

WICHITA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): The Hudson-Eckert Juvenile Opera co. opened Feb. 12 to S. R. O. and continued to good business during the engagement which ended 22. Emma Berg, Camille Cleveland and Teddy Gamble are clever young artists and are destined to shine in their chosen profession. A Postage Stamp packed the house 23 and gave an enjoyable entertainment. Maico's Pantomime co. drew a light house 25 and gave an unsatisfactory performance. This is sadly in need of new costumes and scenic effects.

## KENTUCKY.

RUSSELLVILLE.—RYAN'S OPERA HOUSE (Gardner and Richards, managers): Walter S. Mathews in Richard III. Feb. 26 to a large and select audience. The costumes and accessories of this co. are elegant and appropriate.—DISAMBIGUE: The Carl Crescent Dramatic co. disbanded here last week. They gave bad weather and had business as the cause of their dissolution.

PADUCAH.—MORTON OPERA HOUSE (John Quigley, proprietor): Frank Mayo Feb. 25 in Nordick did splendid business.

LEXINGTON.—NEW OPERA HOUSE (Scott and Mann, managers): Henry E. Dixey in Abouls played to the largest audience of the season Feb. 22. Dixey's advertised orchestra failed to put in an appearance. Letta in Maquette and Patti Tucker 25 to large houses 25-26.

## LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Eza Kendall in A Pair of Kids Feb. 25 and 26 to full and appreciative audiences.

## MAINE.

PORTLAND.—THEATRE: She to large audiences Feb. 10-20. The cast very unsatisfactory and the scenery poor. Frank Daniels in Little Puck

played to the capacity of the house 27. Dr. Jekyll and Mr. Hyde, as portrayed by Geo. M. Wood and Miss St. John, was a flat failure 25, 27. The audiences were small and the co. amateurish and weak.—CITY HALL: The American Opera co. gave us Lucia. The Daughter of the Regiment and Trovatore to packed houses 25, 26. Louise Natalie and Charles Russell achieved great success in Lucia. The cast for the latter opera was strong in every detail.

BRUNSWICK.—TOWN HALL (E. A. Crawford, manager): Geo. M. Wood in Jekyll and Hyde Feb. 25, to light business.

## MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): Ranch King co. in Ranch King Feb. 25 and Love and Honor 26 to very poor business. Co. below the average.

## MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. Lenoir, manager): Peck and Fursman U. T. C. Feb. 25; fair house, performance unsatisfactory. Field's Sweet Lavender co. put in their sixth night "on the road" here to fairly gratifying results 28. Percy Haswell looks Lavender every inch, but acts it with two ethereal sweeteners. Miss Muloch allows half her chances as Minnie to slip through her fingers. David R. Young plays Horace Broom with commendable dash, but the part is distinctly beneath his abilities. T. D. Frawley played the lover, Clement Hale, in his usual good form, and Charles Bradshaw's Phenix a study not much different from our preconceived notions of the character.—ITEMS: Charles Webster, Frank L. Bixby, and P. S. Mattos are here modestly announcing Frank Daniels, Fred Bryton and Zozo. Several of the popular-priced circuit managers are endeavoring to secure the lease of our prospective new stock theatre.—Agent Mattos was captain of the Boston Polo Club when the polo craze first broke out several years ago, and had charge of that department in the Boston Club. David R. Young, now of the Sweet Lavender co., is writing a farce-comedy satirizing divorce. George Wilson, of the Boston Museum, rumor says, rubbed his Phenix dress suit trousers several hours about the knees to impart to them a seedy appearance. Charles Bradshaw whispers in my ear that he applied shoe blacking to his for the same purpose. The engagement is announced of Arthur Woolsey, of the Bennett-Moulton Opera co., and Miss Rose Hagan, of Chicago Falls. There was a gladsome ring in Manager Wilbur's voice when he told me his week's receipts, \$2,350, was by far the largest week ever known here at popular prices. Springfield is the only New England city visited by the Wilbur co. next season; four months each will be spent in Philadelphia and Cincinnati.

The Elks Ball on Washington's Birthday night was a great success. Mrs. I. M. Norcross, wife of Cleveland's interlocutor, is spending the Winter here. Scanlan is an upholder by trade.—John J. Collins, the well-known ex-actor and manager, is renewing the days of his youth here. His wife is Florence Elmore, of Sanger's Mr. Barnes co.—Spencer's first Frisco production of The Little Tycoon occurs 28.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, proprietor and manager): Fred Bryton in The Don gave a good performance to a large audience Feb. 27. Mr. Bryton is much better in Forgiveness than in The Don.

WORCESTER.—THEATRE (Mrs. Wilkinson, manager): Rice's co. in The Corsair, Daniel Sully and Widow Hedett were last week's attractions. The Rice co. drew large houses, the others fair.—THE MUSÉE (Geo. H. Butcher, manager): The second week of The Baron drew good houses, and the engagement for next week.—BRISTOL'S MUSÉE: Fair business continues.

NORTH ATTLEBORO.—WAMSETTA OPERA HOUSE (H. B. Davenport, proprietor): Don't Sully in Daddy Nelson to good business Feb. 17.

LOWELL.—MUSÉE HALL (A. V. Partridge, proprietor): Estelle Clayton in The Quick or the Dead Feb. 22 to good business. Herbert A. Carr's Jack Dering deserves special mention. Frank Daniels had a full house 25. Many new features have been added to the piece.—HUNTINGTON HALL: John F. Cosgrove, manager: Bill Nye and James Whitcomb Riley 27 to a small audience.—ITEM: Tom Addison, formerly of this city, has finished a play for Chas. T. Ellis called Casper, the Count.

AMESBURY.—NEW OPERA HOUSE (J. W. Currier, manager): Maritana Opera co. in The Daughter of the Regiment Feb. 22 to good business. The co. is small numerically and the performance was unsatisfactory. Harbor Lights 28 to a large house. The play and scenery were much admired.

BROCKTON.—CITY THEATRE (A. W. Cross, manager): Frederic Bryton appeared in The Don for the ushers' benefit to a large and disappointed audience Feb. 25. Mr. Bryton has a good co., but The Don is a poor play. Dan Sully presented The Corner Grocery to a fair-sized and well-pleased house 26. Frank Daniels, supported by a fine co., kept a good-sized audience convulsed with laughter 28.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Fred Bryton was to have given The Don Feb. 23, but as Chas. Titus failed to materialize no performance was given. There was a large house. Bartholomew's Equine Paradox week of 18 attracted large houses.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Eden Plymton in The Mountbald Feb. 25-27 to fair business. Harbor Lights 27-29 to large and delighted audiences. Frank Frayne in Marde opened to a good-sized house 28. Lights and Shadows and Dan Sully next week.—MUSÉE HALL (J. W. Caverly, manager): Spear's Humpty Dumpty 27 to good business. Kept it Dark gave entire satisfaction to a large audience 28, and the Mountbald Comedy co. opened a week's engagement to a packed house 25.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): W. T. Bryant in Keep It Dark gave two excellent performances Feb. 25; packed houses. Good co. Frederic Bryton in his new play, entitled The Don, gave excellent performance to a large and appreciative audience Feb. 26. The supporting co. was fine.

WESTFIELD.—OPERA HOUSE (P. W. Howe, manager): Hattie Borthwick in Little Coquette Feb. 23 to a slim house. Sweet Lavender 24 to audience exceedingly well pleased.

SALEM.—MECHANIC'S HALL (Andrews, Moulton and Johnson, managers): Under the Lash was given twice to fair-sized audiences Feb. 22. Nat Goodwin scored a big hit with his new play, The Gold Mine, Feb. 25. He drew a large and well-pleased audience. Frank Daniels in Little Puck to big business 27.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Two Sisters played a large and fashionable audience Feb. 25. Estelle Clayton in The Quick or the Dead 28. Fine performance. The Ludwig Concert co. satisfied a fair-sized audience 28.

FITCHBURG.—WHITLEY'S OPERA HOUSE (C. H. Dunn, manager): The Paymaster to a large house Feb. 22.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): New American Opera co. played a return engagement 21 to a small but very appreciative audience.

HOLYOKE.—OPERA HOUSE (Chase Brothers, managers): Peck and Fursman's U. T. C. Feb. 25 to fair business. Co. not up to the average. The River Sisters as the two Topseys are the best features of the play. Bill Nye and J. W. Riley to a light house 25. The little comedy sunbeam Mora, supported by Fred Williams' Birds of a Feather co. 25, week, to good business.—ITEM: France Brothers and Lehr closed the Lyceum 25 until after Lent. They were tendered a testimonial benefit that night by local talent.

WALTHAM MUSIC HALL (W. D. Bradstreet, manager): She was presented Feb. 25 by Atkinson co. to fair business. The co. will rest for two weeks, opening at Brooklyn with a stronger cast, which is much to be



sented, but owing to the illness of Mrs. Florence, who was suffering from a severe cold, Dombey and Son was substituted and Heart of Hearts was put on for the Saturday matinee. This week Fanny Davenport in La Tosca. A large advance sale has been made and good business will be done. — **WHITE'S GRAND OPERA HOUSE** (H. C. Miner, manager): The grand testimonial benefit tendered to Mrs. White Feb. 23 was given and the house was packed, besides some 500 tickets being sold to members of the profession. Gorman Brothers' Spectacular Minstrels was the entertainment, and proved to be one of the best minstrel performances given here in many a day. The innumerable friends of the late Manager White turned out in force to show their respect and esteem for his widow, and it is with regret and sorrow that we will all part with her on her departure from this city for her new home in the West. Gorman Brothers occupied the house Feb. 23; house dark during the remainder of the week. This week Cora Tanner in Fascination. — **WHITNEY'S GRAND OPERA HOUSE** (C. E. Blanchett, manager): Gray and Stephens in The Old Oaken Bucket the entire week to good business. This week A Chip of the Old Block. — **ITEMS**: Fanny Davenport took a rest last week and enjoyed a visit with her mother, Mrs. E. L. Davenport, who is a member of the Florence co. — A very pleasant reception was tendered W. J. Florence at the Moleen Temple on Lafayette Avenue. Many prominent citizens were present, in all numbering over one hundred. A handsome portrait of Mr. Florence was presented to the Temple, Noble J. B. Corbis making the presentation speech. The gift was accepted in very neat little speeches by Noble J. B. Chamberlain and William C. Maybury. There were songs by the quartette, after which those present adjourned to the banquet hall. The feast was enlivened by an Irish story by Mr. Florence in his most inimitable manner which kept the table in a roar for half an hour.

**IONIA**. — **OPERA HOUSE** (K. R. Smith, manager): The Redpath Concert co. and Miss Chamberlin, whistler, to excellent business.

**EAST SAGINAW**. — **ACADEMY OF MUSIC** (Clav. Powers and Buckley, managers): T. P. and W. W. Minstrels played to S. R. O. Feb. 23.

**BAY CITY**. — **GRAND OPERA HOUSE** (Clav. Powers and Buckley, managers): T. P. and W. W. Minstrels to a packed house at advanced prices Feb. 23.

**JACKSON**. — **HERBARD OPERA HOUSE** (D. H. Redmond, manager): T. P. and W. W. Minstrels to the largest house of the season Feb. 23. Passion's Slave co. to a fair house Feb. 23. Ida Van Courtland, supported by the Tavernier Dramatic co., opened a week's engagement in Pygmalion ante Galatea to a large house Feb. 23.

**OWASSO**. — **SALISBURY'S OPERA HOUSE** (F. Ed. Kohler, manager): Passion's Slave Feb. 23 to light business. The co. is a good one and deserved better patronage.

**ANN ARBOR**. — **GRAND OPERA HOUSE** (A. J. Sawyer, manager): Ida Van Courtland Feb. 23-25, with two matinees, drew well.

**YPSILANTI**. — **OPERA HOUSE** (S. Draper, manager): Kate Bensberg Opera co. Feb. 23 to a packed house.

**MUSKEGON**. — **OPERA HOUSE** (Fred. L. Reynolds, manager): Girard and Donnelly in Natural Gas to large business Feb. 23.

**GRAND RAPIDS**. — **POWERS' OPERA HOUSE** (C. H. Garwood, manager): Donnelly and Girard in Natural Gas Feb. 23. The shift is highly amusing and was well interpreted by an exceptionally fine co. — **REYNOLDS' C. H. Garwood, manager**: We, Us & Co. packed the house slightly last week.

#### MINNESOTA.

**ST. PAUL**. — **GRAND OPERA HOUSE** (L. N. Scott, manager): Evans and Hovey in A Parted Match week of Feb. 23 to large and well-pleased houses. — **PEOPLE'S THEATRE** (L. W. Walker, manager): School for Scandal was produced by the house co. in a manner deserving of great praise week of Feb. 23. The play was finely staged and handsomely costumed by Barton Hill. By request of his many friends A. S. Lipman took his benefit Feb. 23. The house was crowded to its utmost capacity. Mr. Lipman's finely sustained the role of Charles Surface. Mr. Stanley's Sir Peter Teazle was excellent. Miss Young's Lady Teazle was an admirable characterization. Each character was praiseworthy sustained by the members of the co., presenting a very enjoyable performance. — **OLYMPIA THEATRE** (W. J. Wells, manager): An excellent co. of specialty and sketch artists under the direction of J. Barker Mack, the new stage manager, presented The Ramblers and The Bandit to a large week's business, commencing Feb. 23.

**ST. CLOUD**. — **OPERA HOUSE** (C. F. Macdonald, manager): Ole Olsen Feb. 23 to fair business. The place is weak in itself, but a poor cast makes it positively unendurable. Gus Hodge as Ole is very clever.

**MINNEAPOLIS**. — **GRAND OPERA HOUSE** (J. F. Conklin, manager): Howard Atherton Specialty co. to very large business week of Feb. 23. Kate Castleton in A Paper Doll, despite the non-pleasing qualities of the play, drew large houses last week. — **HENNEPIN AVENUE THEATRE** (Charles M. Hunt, manager): Terry the Swell to very poor business week of Feb. 23. Alone in London last week. Business fair. Ada Dwyer as the heroine made a decided hit. — **PEOPLE'S C. J. McCaden, manager**: Barber's Daughter by stock co. last week. Ticketed for a new cast. — **PENCE OPERA HOUSE** (Frederick Beck, manager): First half of week Feb. 23. The Little Countess.

#### MISSISSIPPI.

**JACKSON**. — **ROBINSON'S OPERA HOUSE** (Dreyfus and Evans, managers): P. F. Baker in The Emigrant pleased a good audience Feb. 23. — **ITEM**: P. F. Baker co. will rest week of March 4 at Astoria, Ga.

**VICKSBURG**. — **OPERA HOUSE** (Piazza and Co., managers): Fisher's Cold Day co. to a good house Feb. 23 performance unsatisfactory.

**MEMPHIS**. — **OPERA HOUSE** (Levi Rathenberg, manager): P. F. Baker to a fair house Feb. 23.

**HATCHEE**. — **NATCHEZ OPERA HOUSE**: Boston Symphony Orchestra Club to a large and select house Feb. 23. The performance was first class in all respects. He, She, Him, Her amused a good house Feb. 23. The two Johns to a good house Feb. 23. Not so amusing or entertaining as He, She, Him, Her.

**GREENVILLE**. — **GREENVILLE OPERA HOUSE** (J. Alexander, manager): George Adams and Tonia Hamilton in He, She, Him, Her, Feb. 23, to an overflowing house. Best pleased and largest audience of the season. — **ITEMS**: Will H. Mayo with He, She, Him, Her, made a great hit here. All the co. deserve the best praise. Your correspondent extends thanks for courtesies shown. Come again, George, and you will receive the same patronage.

#### MISSOURI.

**ST. JOSEPH**. — **TOOTIE'S OPERA HOUSE** (R. S. Douglas, manager): Cresson Clarke in repertoire Feb. 23, to very light business, but made a most favorable impression. Lester M. Crawford, the new lease and manager of Tootie's assumes the management March 1. — **GRAND OPERA HOUSE** (L. R. Close, manager): Dark last half of last week and this, on account of cancellations.

**SEDALIA**. — **OPERA HOUSE** (H. W. Wood, manager): Janaschek gave fine performances of Meg Merrilies and Macbeth Feb. 23, to only fairly good remunerative results. William McCready's Black Flag co. encountered extremely bad business Feb. 23. On the second night the house was such a desert waste of empty benches that the curtain was not raised.

**KANSAS CITY**. — **NINTH STREET** (A. Judah, manager): The Ruling Passion gave good satisfaction last week. — **GILLIS** (Hudson and Thomas, managers): Week of Feb. 23, Robert Downing in repertoire to good business all week. — **ITEMS**: Theatre-goers had little choice this week, only the Ninth and Gillis being open. — **Manager Crawford**, of the Warner Grand, tried hard to secure dates from Mary Anderson, but she positively refused to play further West this season than St. Louis. — **Mr. Wilkinson**, in advance of Robert Downing, was taken ill here last week with malarial fever. The treasurer of the co. had to come here from Denver.

**HANNIBAL**. — **PARK OPERA HOUSE** (Watson and Price, managers): Duff's Opera co. gave A Trip to Africa to a fair house Feb. 23. Chorus strong. Principals weak. John Wild in Running Wild Feb. 23, to light business.

#### NEBRASKA.

**OMAHA**. — **GRAND OPERA HOUSE** (Crawford and

McReynolds, managers): Effie Ellender to fair business Feb. 23, support inefficient. — **McNish's Minstrels** Feb. 23-27 to good business; poor performances. — **OPERA HOUSE** (Thos. F. Boyd, manager): Little Tycoon drew largely Feb. 23, 25.

**FREMONT**. — **LOVE OPERA HOUSE** (Robert McReynolds, manager): Love-Innan co. Feb. 23, 25, in Facing the Enemy. Light business.

**PLATTSMOUTH**. — **WATERMAN OPERA HOUSE** (J. P. Young, manager): Due: Robert Downing 6.

#### NEVADA.

**VIRGINIA CITY**. — **PIPER'S OPERA HOUSE** (John Piper, manager): Katie Putnam played to very fair business for four nights week of Feb. 23, as Erna the Elf, Honor Bound, Old Curiosity Shop, and Lina the Madcap. Miss Putnam's excellent and spirited acting called forth well-merited applause. Billy Emerson is with Miss Putnam, appearing between acts in specialty business. Emerson, who is a great favorite here, received a perfect ovation each night. Good co. Fully one thousand people witnessed an excellent performance by the Corned English Opera co. in The King's Fool Feb. 23. The co. made a pronounced success here.

#### NEW HAMPSHIRE.

**MANCHESTER**. — **MANCHESTER OPERA HOUSE** (E. W. Harrington, manager): The Wilbur Opera co. opened Feb. 23 for a week and played to good business every night. — **ITEMS**: Mamie Allen left the Wilbur co. here to join Rosina Vokes co., of which she was formerly a member. — **James Ryan**, of the Wilbur co. is a Manchester boy, and was warmly greeted by many friends here.

#### NEW JERSEY.

**HOBOKEN**. — **H. R. JACOBS' THEATRE**: The White Slave drew a great business all last week. Representative Harrison claiming it the banner week of the season — and gave excellent satisfaction. This week The Streets of New York, with Frank Kilday as Sadger, opened to fair house. The piece is well set, and the cast contains some very clever people, among whom are Frank Frayne, Jr., Laura Palmer and Libbie Kirk. Hoodman Blind next week. — **CRONHEIM'S**: A good variety comb. holds the boards this week and they were greeted by a packed house opening night. The co. includes Hen Clark, Malloy and Mack, a queer little freak called Kitty, Smith and Carl, Cleary and Woods, Joe Hall and S. F. Cody, the sharpshooter, and his wife. — **ITEMS**: Treasurer Schiller says the Sunday law will probably be modified next week. — **The music at Jacobs' is particularly fine this week**. — **Prof. Sanders**, of Cronheim's, is receiving great praise for his new song, "Must We Forever Part?" — **Albert Schiller** is the recipient of a very handsome gold-headed cane, presented by his numerous friends here.

**NEWARK**. — **MINER'S NEWARK THEATRE**: Rosina Vokes opened to good business on Monday evening last. — **H. R. JACOBS' GRAND OPERA HOUSE**: Hazel Kirke to excellent business week beginning Feb. 23. — **WALDMAN'S OPERA HOUSE**: The Rents-Santley Burlesque co. opened a week's engagement Feb. 23. The Irwin Brothers week of Feb. 23.

**ELIZABETH**. — **TEMPLE OPERA HOUSE** (A. H. Simmonds, manager): Amphion Society (local), assisted by professional talent, gave an entertainment to a large and fashionable audience Feb. 23.

**TRENTON**. — **TAYLOR OPERA HOUSE** (John Taylor, manager): The Delays in Vacation, drew a very large audience Feb. 23. The lecture by Robert J. Burdette on "The Rise and Fall of the Monarchy" so delighted a large house. Joseph J. Dowling in Nobody's Claim gave a clever performance to a fair house Feb. 23.

#### NEW YORK.

**ROCHESTER**. — **LYCEUM THEATRE** (John R. Pierce, manager): T. P. and W. W. Minstrels appeared to an excellent audience Feb. 23. The programme was a pleasing one notwithstanding the absence of George Thatcher, who was ill. — **Arson's Casino Opera co.** attracted large houses Feb. 23, presenting Emmine and Nadjy. — **ACADEMY OF MUSIC** (Jacobs and Proctor, managers): Edward J. Hanson's One of the Finest did excellent business last week. The co. is a good one. My Aunt Bridget this week. — **GRAND OPERA HOUSE** (P. H. Lehnen, manager): Vernon Jackson in Starlight to medium-sized business Feb. 23. The Two Sisters, a play of more than ordinary merit, was produced Feb. 23, to appreciative applause. This week Lizzie Evans. — **CASINO** (W. J. Burke, manager): Business continues good at this house. Straight variety each week. — **ITEM**: Mrs. J. Henry Lester (née Lida Holden) leaves for Chicago this week, where she joins H. R. Jacobs' company Feb. 23, to assume the role of Lora Lee, the part that she made so successful for two seasons.

**BUFFALO**. — **ACADEMY OF MUSIC** (Mach Bros., managers): T. P. and W. W. Minstrels played the patrons of this house Feb. 23. Julia Marlowe in Ingomar and other plays filled out the week. Attendance good. Support very capable, particularly Mr. Barron. The settings rich. Week of Feb. 23, the Boston Ideal Opera co. — **STAR THEATRE** (Mach Bros., managers): The Delays in Vacation, drew a very large audience Feb. 23. The Two Sisters, a play of more than ordinary merit, was produced Feb. 23, to appreciative applause. This week Lizzie Evans. — **CASINO** (W. J. Burke, manager): Business continues good at this house. Straight variety each week. — **ITEM**: Mrs. J. Henry Lester (née Lida Holden) leaves for Chicago this week, where she joins H. R. Jacobs' company Feb. 23, to assume the role of Lora Lee, the part that she made so successful for two seasons.

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ger Wood requests that all communications concerning the Academy of Music after May 1 next be sent to Fred. M. Taylor, who will be the manager after May 1.

**HUDSON**. — **OPERA HOUSE** (F. Kella, manager): The Seymour-Stratton co. in repertoire last week; fair-sized houses. Good co.

**HORNELLVILLE**. — **SHATTUCK OPERA HOUSE** (Wagner and Reis, managers): Bennett and Moulton Comic Opera co. Feb. 23-27, to packed houses.

**WATERTOWN**. — **CITY OPERA HOUSE** (E. M. Gates, manager): Johnson and Slavin's Minstrels Feb. 23, to S. R. O. Held by the Enemy Feb. 23 to good business.

**SYRACUSE**. — **WHITING OPERA HOUSE** (P. H. Lehnen, manager): Julia Marlowe drew fairly and gave the best of satisfaction Feb. 23. Held by the Enemy was largely attended Feb. 23, and the Boston Ideals very largely Feb. 23. — **ALHAMBRA THEATRE** (Jacobs and Proctor, managers): T. J. Farron in Help played to fair business Feb. 23-27. My Aunt Bridget Feb. 23, to packed houses.

**CONHOES**. — **OPERA HOUSE** (Callan and Powers, managers): Power's Ivy Leaf Feb. 23; fair house. Reason Lights Feb. 23, to satisfactory business. Charles Gardner in Fatherland Feb. 23 played to one of the largest houses of the season.

**CLARK**. — **OPERA HOUSE** (Wagner and Reis, managers): Bennett and Moulton Opera co. opened Feb. 23, presenting The Two Thieves to standing-room only. They gave fair satisfaction.

**ROME**. — **SINK'S OPERA HOUSE** (E. J. Matson, manager): Johnson and Slavin's Minstrels Feb. 23, to a crowded house. Fine entertainment. Only a Farmer's Daughter Feb. 23, to a small and dissatisfied audience.

**JAMESTOWN**. — **ALLEN'S OPERA HOUSE** (A. E. Allen, manager): Boy Hero Feb. 23; fair entertainment to poor business. Lilly Clay's Gaie-y co. in Robinson Crusoe Feb. 23. Good business.

**LOCKPORT**. — **HUDGE OPERA HOUSE** (J. R. Heintz, manager): Held by the Enemy to large business Feb. 23. Good co. General satisfaction.

**AUBURN**. — **ACADEMY OF MUSIC** (E. J. Matson, manager): Burr Oaks co. drew houses that were only fair Feb. 23, 25. The Boston Ideals drew a crowded house Feb. 27. Everybody pleased.

**CORTLAND**. — **CORTLAND OPERA HOUSE** (Robins and Vail, managers): Julia Marlowe to good business Feb. 23. Johnson and Slavin's Minstrels to a packed house Feb. 27.

**OSWEGO**. — **ACADEMY OF MUSIC** (Wallace H. Friable, manager): Johnson and Slavin's Minstrels Feb. 23 to a full house; everybody delighted.

**PORT JERVIS**. — **GRAND OPERA HOUSE** (George Lea, manager): Sawtelle co. to light business Feb. 23.

**PENNYMAN**. — **OPERA HOUSE** (George R. Cornwell, manager): Levy's Concert co. gave a fine performance to medium business Feb. 23.

**SINGHANTON**. — **OPERA HOUSE** (J. P. E. Clark, manager): Johnson and Slavin's Minstrels Feb. 23, to large business.

**UTICA**. — **OPERA HOUSE** (Jacobs and Proctor, lessees and managers): T. J. Farron in Help Feb. 23-25, to medium business.

#### OHIO.

**HAMILTON**. — **MUSIC HALL** (Hatzfeld and Norner, managers): Elk Minstrels to S. R. O. Feb. 23. Baldwinn's Minstrels, of the Wells-Fargo Messenger Boy to a crowded house Feb. 23. — **STEVENS' FASHION THEATRE** (Mitt Stevens, proprietor): Fair business continues. — **ITEM**: The Elk Minstrels' entertainment for the benefit of Hamilton Lodge, No. 93, netted \$300.

**NEWARK**. — **OPERA HOUSE** (J. H. Miller, manager): Melville Sisters co. played a very successful week's engagement beginning Feb. 23 at popular prices. Newton Beers in Lost in London to large business Feb. 23.

**SPRINGFIELD**. — **GRAND OPERA HOUSE** (Fuller Trapp, manager): The Fugitive to good business Feb. 23, 25. Daniel Frohman in The Wife was presented Feb. 23 to a large down-stairs audience. It proved to be the best play that has visited as this season, and the co. and scenery were excellent. H. E. Disney's Adams came Feb. 23 at advanced prices and played to a crowded house. Springfielders were somewhat disappointed in the entertainment as a whole and voted it not worth the advanced prices charged.

**COLUMBUS**. — **METROPOLITAN OPERA HOUSE** (C. A. and J. G. Miller, managers): Rhea, supported by a fine co., did fair business Feb. 23-25. The Orphans' Club concert Feb. 23 was a great success. — **GRAND OPERA HOUSE** (Miller Brothers, managers): Gus Williams in Keppel's Fortunes had a big house Feb. 23. — **ELKS**: A number of local Elks went over to Zanesville Feb. 23 to assist in instituting a lodge there.

**MCWALKE**. — **GARDNER'S MUSIC HALL** (S. S. Lewis, manager): George Ober in Dr. Jekyll and Mr. Hyde Feb. 23, to a fair house.

**BELLAIRE**. — **ELYSIAN OPERA HOUSE** (T. C. Cochran, manager): A fair-sized audience witnessed Lost in London by Newton Beers' co. Feb. 23. — **PERSONAL**: Kate Romaine, who has been playing the part of Teddy in Lost in London (Newton Beers) was called home to Binghamton, N. Y. while here by a telegram announcing the sudden illness of her mother. Miss Romaine's part was taken on short notice by Kate Fiske, who did admirably.

**TIFFIN**. — **SHAWHAN'S OPERA HOUSE** (E. R. Hubbard, manager): Kate Bensberg Opera co. in L'Ombra gave satisfaction to a fair house Feb. 23. George Ober in Jekyll and Hyde to a small house Feb. 25.

**WAPAKONETA**. — **TIMMERMEISTER OPERA HOUSE** (C. W. Timmermeister, manager): Gus Williams in Keppel's Fortunes played to a packed and delighted house Feb. 23.

**MANFIELD**. — **OPERA HOUSE** (Miller and Dittenhoefer, managers): The Swedish National Ladies' concert on Feb. 23, under the auspices of the Richard Hamblin cycle club, to a large and select audience. The singing was fairly good, but a little monotonous on account of the sameness of the programme throughout.

**AKRON**. — **ACADEMY OF MUSIC** (W. G. Robinson, manager): Hoyt's A Tin Soldier Feb. 23, to good houses. Everybody pleased. Mrs. Alice J. Shaw, the whistling prima donna, and concert co. appeared to a fair house Feb. 23. The playing of Miss Torbett, violinist, was excellent. The European Specialty co. gave a very pleasing entertainment to a good house Feb. 23. — **ITEM**: We are still hopeful regarding a new theatre. We will have a new one for the opening next season.

**PORTSMOUTH**. — **GRAND OPERA HOUSE** (H. S. Grimes, manager): Rhea Feb. 23 to a large and fashionable audience.

**EAST LIVERPOOL**. — **BRUNT'S OPERA HOUSE** (Thompson and Way, managers): Swedish Ladies' concert on Feb. 23 to a good house Feb. 23; entire satisfaction. Rice and Shepard's Minstrels to a full house Feb. 27.

**TOLEDO**. — **WHEELER OPERA HOUSE** (S. W. Brady, manager): A Tin Soldier Feb. 23, to fair houses. Gus Williams in Keppel's Fortunes 1, 2, to slim houses.

**DAYTON**. — **THE GRAND** (Reist and Dickson, managers): The Baldwin-Melville comb. closed a week's engagement Feb. 23 and tested the capacity of the theatre every night. The co. is a popular-priced one, nevertheless they give very creditable performances. Henry E. Dixey made his first appearance here Feb. 23 in Adams and played to \$1,300. The audience was not alone remunerative, but brilliant better, for it fell far below our anticipations. The regular price of admission had been almost doubled (\$1.50). — **ITEM**: Prof. J. W. Miller, leader of the Grand Opera House orchestra, will occupy a similar position at the Soldiers' Home during the Summer. Prof. Miller is one of the most thorough musicians and organizers in the West, and the Home is to be congratulated on its selection.

**BRYAN**. — **OPERA HOUSE** (Aaron Jones, manager): Knoll and McNeill Concert co. played to a packed house Feb. 27. Due: Frank Tucker, supported by Metropolitan Comedy co., Feb. 27.

**CANTON**. — **SCHAEFFER'S OPERA HOUSE** (Louis Schaefer, manager): The following attractions all last week: Monte Cristo, Mrs. Alice Shaw's concert co., the European Novelty co., Stetson Opera co. in Yeomen of the Guard.

**CHILLICOTHE**. — **MASONIC OPERA HOUSE** (E. Kniffin, manager): Prof. Lowanda gave three entertainments Feb. 23-26 to good business.

**BRONTON**. — **MASONIC OPERA HOUSE** (B. F. Ellis

berry, manager): Rhea was greeted by a good-sized audience Feb. 23.

**WELLSVILLE**. — **COOPER OPERA HOUSE** (W. D. Wade, manager): Evalyn Foster in In His Power and Camille played to good business Feb. 23. Star and co. are first-class and gave the best of satisfaction. Rice and Shepard's Minstrels played to a fair house Feb. 23. Performance good. — **ITEM**: W. D. Wade is now sole manager of the house. W. O. Hamilton retiring on Feb. 23.

**CARROLLTON**. — **CARROLLTON OPERA HOUSE** (John Helfrich, manager): Ideal Theatre co. Feb. 23, March 1, to the largest houses of the season; no good. — **SANDUSKY**. — **BIRMINGHAM'S OPERA HOUSE** (Rutter and Bp., managers): Tin Soldier Feb. 23 to a good house. Horace Lewis co. in Monte Cristo to light business Feb. 23.

**UPPER SANDUSKY**. — **OPERA HOUSE** (John W. Lime, manager): George Ober in Jekyll and Hyde to a large audience Feb. 23.

**FREMONT**. — **HEIM'S OPERA HOUSE** (E. S. McCuen, manager): Horace Lewis co. in Monte Cristo to a full house Feb. 23. Clever performance but occasionally overdone.



**Shepard's Minstrels** at a packed house. **ITEM:** Manager C. B. Foster, of the Opera House here, had been and breaking attached for a claim of \$50 damages for breaking their engagement on Feb. 26, and playing at the Sixth Avenue Theatre instead of at the Foster's house. Messrs. Casbah and Bell had to go to their ball bond in order to let them get away to play at East Liverpool the next night. The suit comes off to-morrow. Rice and Shepard's Minstrels encountered bad business lately.

**AKESPORT.**—WHITE'S OPERA HOUSE (A. Van And, manager): Jim the Penman, to a fashionable audience at advanced prices Feb. 27.

**PITTSBURGH.**—MUSIC HALL (W. D. Evans, manager): J. B. Polk in Mixed Pickles delighted a small house Feb. 25; W. J. Scanlan drew a large house 27.

**DANVILLE.**—OPERA HOUSE (F. C. Angle, manager): W. J. Scanlan to a large audience Feb. 28.

**PLYMOUTH.**—OPERA HOUSE (R. N. Smith, manager): J. B. Polk in Mixed Pickles to a fair-sized audience 25.

## RHODE ISLAND.

**NEWPORT.**—NEWPORT OPERA HOUSE (H. Bull, manager): Dan Sally presented Daddy Nolan Feb. 25 to a big house. The co. was well received and Dan was recipient of several floral pieces, the gifts of his brother Elks who attended in a body, and his fellow townsmen. **ELKS:** Dockstader's Minstrels are expected to be present at the social session of the Elks to be held 17 in honor of Arthur Moreland, Secretary of the Grand Lodge.

**PROVIDENCE.**—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): The Rosina Vokes co. drew crowded houses Feb. 25-27. Nat Goodwin produced A Gold Mine for the first time 28. It was an instantaneous success and Mr. Goodwin made a decided hit. The star was ably supported by Nanette Comstock, E. J. Buckley, Kate Forsyth and Ida Vernon. **GAIETY OPERA HOUSE** (B. F. Keith, manager): Zitzka was well presented by a fair co. last week to good patronage.

## SOUTH CAROLINA.

**COLUMBIA.**—COLUMBIA OPERA HOUSE (Eugene Cramer, manager): Lost in New York to paying business Feb. 28. Theodora 25, 26. Muggs Landing 27 to a top-heavy house. Due: Arthur Rehan in Nancy and Co. 6. Prescott McLean in Ingomar 8 for the benefit of Manager Cramer. **ITEM:** THE DRAMATIC MIRROR is the leading theatrical journal in the South. "That is what all the advance agents coming here say."—Charles Beauregard, nephew of General Beauregard, is in advance of the Prescott-McLean co.

**CHARLESTON.**—ACADEMY OF MUSIC (Will T. Keogh, manager): Business last week was comparatively light on account of the unusually large business done the previous week. Shadows of a Great City drew a moderately good house Feb. 26, Rose and Annie Ward Tiffany scoring a hit. Theodora co. played to small houses 27, 28. Skipped by the Light of the Moon drew fairly well 1, 2 and matinee. **GRAND OPERA HOUSE:** Dark last week. **ITEM:** Manager Keogh, who has been threatened with pneumonia and confined to his room for several days, is out again and recovered. **Manager O'Neill** is arranging for a month of light opera at popular prices for May. **Approps** of Edmund and Barry's company of bad business in the South, the *Venus and Cupid* gave a recent week's receipts here for the theatres at \$12,445, probably the largest week's receipts taken in Charleston. Excluding this large week, receipts thus far this season are a long way ahead of last.

## TENNESSEE.

**MEMPHIS.**—MEMPHIS THEATRE (Frank Gray, manager): Jim the Penman Feb. 25-27 to fair business.

**NASHVILLE.**—THE VENDOME (I. O. Milson, manager): The Emma Juch Concert and Operatic co. opened for week Feb. 26 to S. R. O. **THE GRAND (L. C. Haile, manager):** Beech and Bowers' Minstrels Feb. 25-27 to very satisfactory business.

**CLARKSVILLE.**—ELDER'S OPERA HOUSE (James T. Wood, manager): Walter S. Matthews Feb. 21-22 large audiences greeted him in Richard III. and Othello. Our people were greatly surprised at his very creditable performance of the roles, exceeding as it did their opinion of his merits as a beginner. His engagement was a pronounced success in all respects. **ITEM:** Upon the conclusion of the third act of Richard III. Matthews was tendered a handsome floral piece by the members of the Clarksville Tobacco Board. His response was short and appropriate, and elicited hearty applause.

**JACKSON.**—PEARCY OPERA HOUSE: P. F. Baker made a decided hit in The Emigrant Feb. 26.

**COLUMBIA.**—GRAND OPERA HOUSE: Emma Juch to a full house Feb. 27; audience well pleased.

**CHATTANOOGA.**—NEW OPERA HOUSE (Paul R. Albert, manager): Lost in New York Feb. 27 to light business; satisfactory performance; the scenic effects were very fine.

**KNOXVILLE.**—STACEY'S THEATRE (Fritz Staut, proprietor): Emma Juch Feb. 22 to a large and select audience. One of the bravest 23 to splendid business. Lost in New York 26 to a fair house; very good performance. Little Nugget 27 and 28 to very good business.

## TEXAS.

**PALESTINE.**—TEMPLE OPERA HOUSE (C. F. and O. B. Sawyers, managers): The Boston Quintette Club Feb. 25; fair business; audience well pleased.

**FORT WORTH.**—OPERA HOUSE (George H. Dashwood, manager): Lillian Lewis Feb. 25; light business. George Wilson 26 to a full house. Oliver Byron in The Inside Track and The Upper Hand to good house 27; general satisfaction.

**WEATHERFORD.**—HAYNES' OPERA HOUSE (D. C. Haynes, proprietor and manager): Lillian Lewis Feb. 25; fair business.

**SAN ANTONIO.**—GRAND OPERA HOUSE (T. W. Mullaly, manager): Carleton Opera co. closed a very satisfactory engagement Feb. 28. Clara Morris appeared 25-27 to crowded houses.

**WACO.**—OPERA HOUSE (J. P. Garland, manager): Oliver Byron's The Upper Hand to a large house Feb. 19.

**GALVESTON.**—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): Sol Smith Russell in A Poor Relation opened Feb. 25 to a full house. Without doubt, it was one of the most pleasurable performances of the season. **HARMONY THEATRE** (J. H. Hawley, manager): The MacCollin Opera co. began a week's engagement 25 in La Mascotte to good attendance. **ITEM:** Mittens Willett, of the Clara Morris co., received the sad intelligence of her father's death but a few hours previous to the co.'s opening performance here 26. **Alice Vincent**, of the Carleton Opera co., still suffers intensely with her broken arm, and is obliged to carry the injured member in a sling.

**HOUSTON.**—PILLOT'S OPERA HOUSE (Henry Greenwall and Son, managers): Clara Morris Feb. 18, 19 to good business; general satisfaction. Carleton Opera co. 20, 21; fair business. **GRAY'S OPERA HOUSE** (J. H. Hawley, manager): MacCollin Opera co. for a week, opening 18. They did very large business during three last nights of their engagement, although light at first.

**DALLAS.**—OPERA HOUSE (H. Greenwall and Son, managers): Oliver Byron Feb. 28, 29 in The Upper Hand and Inside Track to average houses. Lillian Lewis played a return engagement 25, 26, presenting L'Article 47 and Donna Sol; attendance fair. **PERSONAL:** A. J. Scammon, manager of Two Johns co., is in town.

**TEXARKANA.**—GHIO'S OPERA HOUSE (W. T. Pullen, manager): A Pair of Kids created much enjoyment Feb. 25.

## UTAH.

**SALT LAKE CITY.**—SALT LAKE THEATRE (H. B. Clawson, manager): Katie Putnam in Erma and Honor Bound Feb. 18, 19. The house was packed on the first night from pit to dome, and an audience nearly as large greeted the star on the second night. Miss Putnam is a favorite here. Harry Emery, her husband, is a Salt Lake boy. W. C. Crosbie is an old-time favorite. Billy Emerson, the minstrel, of course, is an attraction, whether he does much or little. **Home Dramatic co.** presented three matinee and evening 25 to crowded houses. The receipts were nearly \$1,000.

## VERMONT.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. K.

Walker, manager): Ranch so drew a large and well pleased audience Feb. 26.

**BELLOWS FALLS.**—OPERA HOUSE (C. W. Butterfield, manager): Ranch to fair business 22. Flavia Colie 25, week, to satisfactory business.

## VIRGINIA.

**RICHMOND.**—THEATRE (Mrs. W. T. Powell, manager): Robinson and Crane Feb. 27-28, 1, 2 in The Henrietta to crowded houses. **ACADEMY OF MUSIC** (Berger and Leath, managers): The Paymaster to good houses 25-28.

**ROANOKE.**—OPERA HOUSE (Tennison and Simpson, managers): Emma Juch Feb. 19 to a very large audience. Charles McCarthy in One of the Bravest 23 to big business. Captain Jack Crawford 27 to fair house, and gave a first-class border drama performance. **ITEM:** The Emma Juch co. did not arrive, owing to a railroad accident, until after 10 o'clock on the night of their performance, and the concert did not begin until 10:45, but an audience that represented nearly \$700 waited patiently, and was amply repaid.

**PETERSBURG.**—ACADEMY OF MUSIC (Charles W. Curtiss, manager): Dockstader's Minstrels to a good house Feb. 26. Daniel Boone 23 to small business.

**STAUNTON.**—STAUNTON OPERA HOUSE (W. L. Olivier, manager): Peck and Fursman's On the Trail Feb. 18 to top-heavy house.

**DANVILLE.**—ACADEMY OF MUSIC (Neal and Gerst, managers): Daniel Boone to good business Feb. 22, matinee and night. Si Perkins played to a good house 2.

**LYNCHBURG.**—OPERA HOUSE (T. H. Simpson, manager): The Private Secretary drew a good house Feb. 25. Si Perkins to fair good business 1. **ITEM:** The Bijou Theatre opens its doors for the first time this season next week, when Capt. Jack Crawford will fill an engagement at popular prices.

## WASHINGTON TERRITORY.

**SEATTLE.**—FRYE'S OPERA HOUSE (Geo. F. Frye, manager and proprietor): Gleason and Barrett's Comedy co. played to fair houses Feb. 14-16. The Georgia Minstrels 18, 19, to full houses. **STANDARD THEATRE** (John Cort, proprietor): Crowded to overflowing nightly. Several new faces are among the co. this week which comprises about forty artists all told. **Bijou Theatre** (F. H. Wadleigh, proprietor): The management of this house are bound to treat Seattle to the best that can be had. Nine new stars are billed this week.

## WEST VIRGINIA.

**PARKERSBURG.**—ACADEMY OF MUSIC (M. C. Van Winkle, manager): Marietta Nash in A Bunch of Keys to a large and well-pleased audience Feb. 25.

**WHEELING.**—OPERA HOUSE (F. Riester, manager): A. M. Palmer's Jim the Penman Feb. 22, 23, the banner engagement of the season. Pat Rooney 25, in Pat's New Wardrobe, to light business. **GRAND OPERA HOUSE** (O. C. Genthner, manager): Atkinson's Red Boy 25-27 to good business. A Bunch of Keys to fair business 25-27.

## WISCONSIN.

**MILWAUKEE.**—GRAND OPERA HOUSE (H. Nimmacher, manager): The Romany Rye Feb. 21-22, did only a moderate business. **ACADEMY** (Jacob Litt, manager): Alone in London 23-24, to fair business. This being the fourth season, the piece has been produced here many accounts for the lack of patronage. The co. is a capable one, and gave satisfaction. **STANDARD (O. F. Miller, manager):** Rusco and Swift's U. T. C. 25, to good business.

**PEOPLE'S** (J. S. Rayner, manager): Rose Hill's English Folly co. did profitable business week of 25. The co. gives an excellent variety performance. **ITEM:** The entertainment given by the Academy of Music 26 was a most pleasant affair. The friends of these popular gentlemen were present in large numbers. Frank Coon, Ed. Warner, Johnny Monroe and Ed. Smith are a fine quartette. Billy Mack in his character impersonations during intermission was a pleasant feature of the evening.

**CHIPPewa FALLS.**—NEW OPERA HOUSE (L. E. Waterman, manager): Adams and Moore's Burlesque Faust co. Feb. 19. Poor co. Mr. Barnes of New York gave return date 28. First-class co. giving splendid satisfaction. **ITEM:** Manager Waterman has open dates in March.

**LA CROSSE.**—LA CROSSE THEATRE (F. H. Hankinson, manager): Webster-Brady's She drew a big house Feb. 28.

**SHEBOYGAN.**—SHEBOYGAN OPERA HOUSE (J. M. Kohler, manager): Ada Gilman in Bubbling Over Feb. 23, 24, to small houses, owing to the Mardi Gras and sundry other amusements on the same nights. The Wilson Theatre co. is playing a week's engagement at ten, twenty and thirty cents.

**OSHKOSH.**—GRAND OPERA HOUSE (J. F. Steadilipa, lessee and manager): Webster and Brady's She packed the house 1.

**MADISON.**—TURNER HALL (McConnell and President, managers): Faust Burlesque co. gave a fair performance to a good house Feb. 27. **ITEM:** The University of Wisconsin Banjo Club Concert co. has just returned from a successful week's tour throughout this State.

## WYOMING.

**CHEYENNE.**—OPERA HOUSE (Rhodes and Gertin, managers): Due: Ovide Musin Concert co. 4.

## CANADA.

**MONTREAL.**—ACADEMY OF MUSIC (Henry Thomas, manager): Gilmore's Twelve Temptations to large business Feb. 25, week. This week Cognigni in a varied repertoire. **THEATRE ROYAL** (Spartow and Jacobs, managers): A Soap Bubble to good business last week. This week Queen's Evidence. Next, Beacon Lights. **QUEEN'S HALL** (Henry Thomas, manager): Albany and her fine concert co. gave a grand farewell concert 25, which was a great success. Mme. Albany was assisted by the Montreal Philharmonic Society, under the directorship of Prof. Couture.

**LONDON.**—GRAND OPERA HOUSE (N. A. Morrell, manager): The largest audience in the history of this theatre assembled Feb. 23 to greet Thatcher, Primrose and West's Minstrels. Mr. Primrose received a warm welcome, London being his home.

**ST. CATHARINES.**—HUNT'S GRAND OPERA HOUSE (H. G. Hunt, proprietor and manager): Minnie Madden in Caprice to a small but appreciative audience Feb. 25.

**OTTAWA.**—GRAND OPERA HOUSE (John Ferguson, manager): Charles Erin Verner in Shamus O'Brien Feb. 27, 28; business good. Due: Kitzly's Water Queen 8, 9. Held by The Enemy 15, 16.

**CHATHAM.**—GRAND OPERA HOUSE (W. W. Scane, manager): Prof. Zera Seeman, magician, did the largest week's business ever done here during week of 18, and gave a neat entertainment. Due: Held by the Enemy 5, Jarboe 6.

**BROCKVILLE.**—GRAND OPERA HOUSE (G. T. Fulford, manager): Charles Erin Verner in Shamus O'Brien last week. Both star and co. performed creditable work, which satisfied the large audience present.

**WINNIPEG.**—PRINCESS OPERA HOUSE (Campbell and Leach, lessees): The dramatic branch of the Winnipeg Operatic Society presented Robertson's School and drew large and fashionable audiences Feb. 27, 28.

## DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, making them in time to reach us Saturday.

## DRAMATIC COMPANIES.

A. M. PALMER'S JIM THE PENMAN (Western Co.): Chicago March 4, week.

ADAMS COMEDY CO.: Toledo, O., March 4, week; Jackson, Mich., 11, week.

ARIZONA JOE: Lancaster, Pa., March 4, 5, 6.

A MIDDLETOWN BELL CO.: N. Y. City March 3, indefinite.

ANNE PEXLEY: New Orleans, March 4, week; Selma, Ala., 11, Birmingham 12, Nashville, Tenn., 14, 15.

A NIGHT OFF CO.: Sacramento, Cal., March 4, 5, 6, Portland, Ore., 11, week; Astoria 16, Tacoma, Wash., 18, Victoria, B. C., 25, Vancouver 26, New Westminster 28, Victoria 29.

A BRASS MONKEY CO.: Brooklyn, N. Y., March 4, week.

AT STEELTZ CO.: Bridgeport, Ct., March 4, 5, New Haven 6, 7.

A LEGAL WRECK CO.: St. Louis March 4, week.

A POSSIBLE CASE CO.: Chicago Feb. 25, two weeks.

ARTHUR REHAN CO.: Columbia, S. C., March 6, Danville, Va., 7, Richmond, 8, 9, Washington 11, week.

ADONIS CO.: Youngstown, O., March 4, Cleveland 7, 8, Washington 11, week.

A BOY HEARD CO.: Peru, Ind., March 6, Fort Wayne 7, South Bend 8, Kalamazoo, Mich., 12.

AGNES COYD: Pittsburgh, March 12, week.

A. R. WILDER: Atlanta, Ga., March 5, 6, Chattanooga, Tenn., 7, Lexington, Ky., 8.

ADA GRAY: Buffalo, N. Y., March 4, week; Cleveland 11, week.

A COLD DAY CO.: No. 11 Towanda, Pa., March 4, Plymouth 8, Williamsport 10, Elmira, N. Y., 11, Corning 12, Penn Yan 13, Canandaigua 14, Seneca Falls 15, Auburn 16.

Alice BONTAUX: Greenville, Ill., March 4, 7, Pana 8, 9.

A TIN SOLDIER CO.: Adrian, Mich., March 6, Ann Arbor 7, Jackson 8, 9, Chicago 11, week.

A HOLE IN THE GROUND CO.: Fresno, Cal., March 6, San Diego 7, San Bernardino 8, Pasadena 9.

A POSTAGE STAMP CO.: Kansas City March 4, week.

ADAMS-ELMAN: Chicago March 4, week.

ALONE IN LONDON CO.: Chicago March 4, week; Fort Wayne, Ind., 11, Kalamazoo, Mich., 12, Muskegon 13, Grand Rapids 14, Saginaw 15, Bay City 16, Detroit 18-20, Cleveland 21-23.

A PARTIAL MATCH CO.: Minneapolis, Minn., March 4, week; Omaha, Neb., 11-13, Council Bluffs, Ia., 14, St. Joseph, Mo., 15, 16, Kansas City 18, week.

ADAMS-COOK CO.: Bridgeport, N. J., March 4, week; Elizabeth 11, week; Trenton 18, week.

BETH SOMERVILLE: Fort Madison, Ia., March 4, week; Vermont, Ill., 11, week; Monmouth 18, week.

BOOTH-BARRETT CO.: Philadelphia Feb. 18, three weeks; Trenton, N. J., March 11, Bridgeport, Ct., 12, New Haven 13, Hartford 14, Holyoke, Mass., 15, Springfield 16.

BLACK FLAG CO.: Keokuk, Ia., March 5, 6, Moline, Ill., 7, Rock Island 8, Burlington, Ia., 9, Davenport 10, Monmouth, Ill., 11, Canton 12, Bloomington 13, Decatur 14, Mattoon 15, Terre Haute, Ind., 16.

BARLOW'S METROPOLITANS: Quitman, Mo., March 4, 5.

BROWN'S COMEDY CO.: Noblesville, Ind., March 4, week; Sidney, O., 11, week.

BALDWIN-MEIVILLE CO.: La Fayette, Ind., March 4, week; Vincennes 11, week; Richmond 18, week.

BANK THURS CO.: Elmira, N. Y., March 6, Milton, Pa., 7, Mahanoy City 8, Shamokin 9.

BUNCH OF KEYS CO.: Cincinnati March 4, week.

BUNCH OF KEYS (Marietta Nash) Co.: Cambria, Pa., March 6, Altoona 7, Harrisburg 8, Hamilton, Can., 11, week.

BAYNE-DAVIS CO.: St. Joseph, Mo., March 7-9.

COQUELIN CO.: Montreal, Can., March 4, week.

CLARE SCOTT: Bellville, O., March 4, week.

CADOLINE GAGE: Spokane Falls, Wash., March 4, week.

CHARLES T. ELLIS: Brooklyn, E. D., March 4, week.

CHARLES A. GARDNER: Philadelphia March 4, week; Rochester, N. Y., 11-13, Syracuse 14-16.

CHICAGO COMEDY (Pringle Co.): Batavia, Ill., March 4, 5.

COR-MR. EVANGELINE CO.: Providence, R. I., March 4, week; N. Y. City 11, week.

C. B. PALMER: Latrobe, Pa., March 4, week.

CLARA MORRIS: Little Rock, Ark., March 7, Fort Smith 8, Springfield, Mo., 9, St. Joseph, 11, Atchison, Kas., 12, Leavenworth 13, Topeka 14, Sedalia, Mo., 16, St. Louis 18, week.

CRYSTAL SLIPPER CO.: Minneapolis, Minn., Feb. 25, two weeks; Milwaukee March 11, week.

CRISTON CLARK: Davenport, Ia., March 6, Burlington 7, Springfield, Ill., 13, 14, Milwaukee, Wis., 15, 16, Oshkosh 18, Madison 19, Janesville 20, Rockford, Ill., 21.

CORA TANNER: Grand Rapids, Mich., March 6, Detroit 7-9.

CORNER GROCERY CO.: Ottawa, Kas., March 6, Leavenworth 7, Lawrence 8, Topeka 9.

CHARLOTTE THOMPSON: Philadelphia March 4, week.

CHARLES E. VERNER: Baldwinsville, N. Y., March 6, Rochester 7-9, Syracuse 11-13.

CHIP OF THE OLD BLOCK CO.: Detroit, Mich., March 4, week; Columbus 11, week; Toledo 18, week.

DAN SULLY: Plymouth, N. H., March 6, Lynn, Mass., 7-9, Boston 11, week.

DORÉ DAVIDSON: Springfield, Ill., March 4, Quincy 5, Peoria 6, Keokuk, Ia., 7, Cedar Rapids 11, Waterloo 12, Pacific du Chien, Wis., 13, Fond du Lac 15, Kenosha 16, Chicago 18, week.

DENMAN THOMPSON: N. Y. City Aug. 30, indefinite.

DARK SECRET CO.: Cincinnati March 4, week; Philadelphia 11, week; N. Y. City 18, two weeks.

DANIEL BOONE CO.: Philadelphia March 4, week.

E. H. SOBERN: Cincinnati March 4, week.

EMMA FRANK'S DOLL CO.: N. Y. City March 4, week; Albany, N. Y., 11, week; Utica 18-20, Syracuse 21, week.

ESTELLE CLAYTON: Hartford, Ct., March 5, 6, Holyoke, Mass., 7, Worcester 8, 9.

EFFIE ELLISER: Kansas City, Mo., March 4, 5, Lawrence, Kas., 6, St. Joseph, Mo., 8, 9.

EDITH STANMORE: Mahanoy City, Pa., March 4-6.

EMMA WELLS: Cowansville, Can., March 4, week.

EMMA KENDALL: Hannibal, Mo., March 4, Quincy, Ill., 11, Keokuk, Ia., 12, Burlington 13, Davenport 14, Dubuque 15, Clinton 16.

ELMER GOODRICH: Winfield, Kas., March 11, week; Arkansas City 18, week.

FAUST BURLESQUE CO.: Milwaukee March 4, week; Cleveland 18, week.

FAT MEN'S CLUB CO.: Boston, Mass., March 4, week; Lynn 11-13, Bridgeport, Ct., 14-16.

FANTASMA CO.: Omaha, Neb., March 4, week; Council Bluffs, Ia., 11, 12, Sioux City 13-16, Minneapolis, Minn., 18, week.

FLOYD CROWELL: New Castle, Pa., March 4, week.

FAIR CO.: Shamokin, Pa., March 7, Bloomsburg 8, Danville 9, Philadelphia March 11, week.

FREDERICK LORANGER: Howell, Mich., March 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.

J. B. POLK: Washington March 4, week.

J. W. TURNER: Brockport, N. Y., March 11.

J. S. MURPHY: Mankato, Minn., March 5, 6, Rochester 7, Winona 8.

J. K. EXETER: Springfield, Ill., March 7.

JAMES WADSWORTH CO.: Helena, Ark., March 6, Memphis, Tenn., 7, Decatur, Ill., 11, Quincy 12, Hannibal, Mo., 13, Keokuk, Ia., 14, Peoria, Ill., 15, Bloomington 16, Chicago 18, two weeks.

JAMES H. WALLACE: Baltimore March 4, week.

JOSEPH MURPHY: Pittsburgh March 4, week.

JOHN DILLON: Stillwater, Minn., March 6, Fairbault 7, St. Paul 8-10.

JARBAU COMEDY CO.: Jackson, Mich., March 7, Grand Rapids 8-10, Muskegon 11, Bay City 12, East Saginaw 13, Detroit 14-16, Buffalo, N. Y., 18-20.

KATE CASTLETON: Jonesville, Wis., March 6, Beloit 7, Dubuque, Ia., 8, Rock Island, Ill., 9, Iowa City, Ia., 11, Marshalltown 12, Des Moines 13, 14, Oskaloosa 15, Ottumwa 16, Keokuk 18.

KIMBERLY-ROWE CO.: Taunton, Mass., March 9.

KATIE PUTNAM: Kansas City March 4, week; St



Mass. March 4, 6, Fitchburg 7, Lowell 8, 9, Laconia, N. H., 11, Manchester 12, Concord 13, Salem, Mass., 14, Lynn 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1900.

SEYMOUR-STRAITON CO.: Lee, Mass., March 4-week.

THEODORA CO.: Columbus, Ga., March 6, Montgomery, Ala., 7, Selma 8, Meridian, Miss., 9, Jackson 11, Vicksburg 12, Shreveport, La., 13, Marshall, Tex., 14, Dallas 15, 16, Paris 18, Denison 19, Sherman 20, Fort Worth 21.

THE DARK SIDE OF A GREAT CITY CO.: Buffalo, N. Y., March 4-week.

TWO SISTERS CO.: Buffalo, N. Y., March 4-week; Indianapolis, Ind., 11-13; Dayton, O., 14, Chillicothe 15, 16, Cincinnati 17-week.

THE TIGRESS CO.: Philadelphia March 4-week.

TWO JOHNS CO.: Austin, Tex., March 4, Galveston 8, 9.

TEARY THE SWELL CO.: St. Paul, Minn., March 4-week.

THE CAVALIER CO.: N. Y. City March 4-week.

TWO LIVES CO.: N. Y. City March 4-week.

TAVERNER CO.: Cleveland, Mich., March 4-week.

THE TWELVE TEMPTATIONS CO.: Toronto, Can., March 4-week; Pittsburgh 11-week.

THE PAYMASTER CO.: N. Y. City March 4-week.

THEODORE HAMILTON: San Antonio, Tex., March 4, Austin 7, Waco 8, Fort Worth 9, Dallas 11, 12, Denison 13, Sherman 14, McKinney 15, Marshall 16.

TWO OLD CRONIES CO.: Salem, Mass., March 11, Lynn 12, Chelsea 13, Marblehead 14, Beverly 15, Gloucester 16, Amesbury 18, Lowell 20, Keene 21, Lawrence 22, Haverhill 23.

TRUE IRISH HEARTS CO.: Wheeling, W. Va., March 4, 6, Lancaster, Pa., 7, 9.

THOMAS W. KEENE: Cortland, N. Y., March 6, Carbondale, Pa., 7, Pittston 8, Easton 9, Baltimore 11-week; Newark, N. J., 18-week.

THE RULING PASSION CO.: Lincoln, Neb., March 11, 12, Hastings 13, Omaha 14, 16.

THE FUGITIVE CO.: Pittsburgh March 4-week.

THE STILL ALARM CO.: Chicago March 4-week; Minneapolis, Minn., 11-week; St. Paul 18-week.

THE MAIN LINE CO.: Philadelphia March 4-week.

THE WATER QUEEN CO.: Rochester, N. Y., March 4-week.

ULLIE AKERSTROM: Milford, Mass., March 4-week; Brockton 11-week; Worcester 18-week.

UNCLE TOM'S CABIN (Rusco-Swift) Co.: Maysville, Wis., March 6, Hartford 7.

UNCLE TOM'S CABIN (Boston Ideals) Co.: New Orleans Feb. 25-two weeks.

UNDER THE LASH CO.: New Haven, Ct., March 4-6.

WHITE SLAVE CO.: N. Y. City March 4-week.

WORLD, 2, Little Co.: Tusculum, Miss., March 4, Chattanooga, Tenn., 7, Knoxville 8, 9, Cairo, Ill., 13, Paducah, Ky., 14.

WE, US & CO.: Toledo, O., March 4-week.

W. J. SCANLAN: Oil City, Pa., March 7, Bradford 8, Binghamton, N. Y., 9, Schenectady 11, Amsterdam 12, Cohoes 13, Saratoga 14, Poughkeepsie 15, Newburg 16.

210-240 CO.: N. Y. City Feb. 18-three weeks.

ZOO CO.: New Haven, Ct., March 6, 7, Springfield, Mass., 8, 9, Providence, R. I., 11-13, Worcester, Mass., 14-16, South Framingham 18, Marlboro 19, Lynn 21, 22, Portland, Me., 23.

**OPERA AND CONCERT COMPANIES.**

AMERICAN OPERA CO.: Boston March 4-week.

A TRIP TO AFRICA (Duff) Co.: Richmond, Va., March 4, Norfolk 5-7.

BOSTON IDEALS: Buffalo, N. Y., March 4-week; Chicago 11-two weeks.

BENNETT-MOULTON OPERA CO. (B): Jamestown, N. Y., March 4-week; Erie, Pa., 11-week; Bradford 18-week.

BOSTON STARS: Freeport, Ill., March 6, Manchester, Ia., 7, Cedar Falls 8.

BOSTON QUINETTE CLUB: Little Rock, Ark., March 11, Fort Smith 12, Springfield, Mo., 13, St. Louis 14, Hannibal 15, Davenport, Ia., 16, Rock Island, Ill., 17, Dubuque 18, La Crosse, Wis., 19, Madison 21, Chicago 22.

CORBIER OPERA CO.: San Francisco March 11-week.

CORBIER'S OPERA CO.: Cincinnati March 4-week.

CARLETON OPERA CO.: Birmingham, Ala., March 4-6, Nashville, Tenn., 7-9, Louisville 11-13, Indianapolis, Ind., 14-16, Cleveland 18-week.

DUFF OPERA CO.: Chicago Feb. 25-two weeks.

DODGE CITY COWBOY BAND: Philadelphia March 4, N. Y. City 7, Boston 8.

EMMA ANDERTON OPERA CO.: Baltimore March 4-week; Philadelphia 11-week; Pittsburgh 18-week.

EMINIE (Aronson) Co.: Brooklyn, N. Y., March 4-week.

HUDSON ECKERT JUVENILE OPERA CO.: Las Vegas, N. M., March 6, 7.

KIMBALL OPERA CO.: Albany, N. Y., March 4-week; Syracuse 11-week; Rochester 18-week.

LONDON GAIETY BURLESQUE CO.: N. Y. City Feb. 25-four weeks.

LITTLE TYCOON (Spencer) Co.: Denver, Col., March 4-week; Salt Lake City, Utah, 11, 12, San Francisco 18-three weeks.

LUCIE FAMILY: Cobleskill, N. Y., March 4, Cooperstown 7.

MAX FRY'S CONCERT CO.: Irwin, Pa., March 6, McKeesport 7, Allegheny 8, Beaver Falls, Wellsville, O., 11, Bellville 12, Barnesville 13, Zanesville 14, McConnellsville 15, Marietta 16, Parkersburg, W. Va., 18.

MCCAULL'S CO.: Boston Feb. 25-four weeks.

NOSS FAMILY: Keyser, W. Va., March 5, 6, Piedmont 7, Gratton 9, Newburg 11, Weston 12, Buchanan 13, Clariford 14, Morgantown 15, Fairmont 16, Clariford, O., 19, Cambridge 20, Washington, Pa., 21, Cannonsburg 22, Waynesburg 23, OVIDE MUSIN CONCERT CO.: Salt Lake City, Utah, March 7, 8, Butte, Mont., 11-13, Helena 14, Spokane Falls, Wash., 16, Portland, Ore., 18, Astoria 19, Tacoma, Wash., 21, Seattle 22, Victoria, B. C., 23.

PEARL OF PEKIN CO.: Philadelphia Feb. 25-two weeks.

SAID PASHA OPERA CO.: N. Y. City Feb. 25-two weeks.

STETSON OPERA CO.: Piqua, O., March 6, Lima 7, Toledo 8, 9, Ann Arbor, Mich., 11, Jackson 12, Battle Creek 13, Lansing 14, Bay City 15, East Saginaw 16, Grand Rapids 18, 19, Kalamazoo 20, Muskegon 21.

SELINA CONCERT CO.: New Orleans March 4-week.

SWEDISH LADIES' CONCERT CO.: Hilldale, Mich., March 6, Battle Creek 7, Ypsilanti 8, Detroit 9, Flint 11, Saginaw 12, East Saginaw 13, Grand Rapids 14, 15, South Bend, Ind., 16, Coldwater, Mich., 18, Chicago, Ill., 19, 20, Joliet 21, Gibson 22, Peoria 23.

THE VOICES OF THE GUARD (Aronson) Co.: Boston Feb. 11-five weeks.

WILBUR OPERA CO.: Lowell, Mass., March 4-week; Bangor, Me., 11-week; Lewiston 18-week.

**MINSTRELS.**

FIELD'S MINSTRELS: Hooch Falls, N. Y., March 6, North Adams, Mass., 7, Adams 8, Turner's Falls 9.

GORMAN BROS.' MINSTRELS: Indianapolis, Ind., March 6, 7, Terre Haute 8, Springfield, Ill., 9.

GEORGE WILSON'S MINSTRELS: Owensboro, Ky., March 6, Henderson 7.

GOODYEAR, COOK AND DILLON'S MINSTRELS: Roseman, Mont., March 6, Helena 7-9, Butte City 11-week.

GORTON'S MINSTRELS: Columbia, Tenn., March 6, Franklin 7, Lebanon 8.

HEWITT'S MINSTRELS: Fort Worth, Tex., March 8, Waco 9.

HAVELY-CLEVELAND MINSTRELS: Brooklyn, E. D., March 4-week.

MR. HENRY'S MINSTRELS: Salem N. J., March 6, Woodstock 7, Mount Holly 8, Burlington 9, Freehold, 11, Asbury Park 12, Long Branch 13, Passaic 14.

JOHNSON'S BLACK BOY MINSTRELS: San Francisco Feb. 18-indefinite.

JOHNSON AND SLAVIN'S MINSTRELS: Oil City, Pa., March 6, Cleveland 7-9, Toledo 11, Lima 12, Springfield 13, Portsmouth 14.

RICE-SHEPARD MINSTRELS: Altoona, Pa., March 8, Philadelphia 18-week.

THATCHER, PRIMROSE AND WEST'S MINSTRELS: Brooklyn, E. D., March 4-week; Meriden, Ct., 12, Hartford 13, New Britain 14.

**VARIETY COMPANIES.**

AUSTRALIAN NOVELTY CO.: Newark, N. J., March 4-week.

ENGLISH POLLY CO.: Williamsport, Pa., March 4, Scranton 7, Easton 8, Trenton, N. J., 9, Newark 11-week.

BURBURY SPECIALTIES CO.: Washington March 4-week.

GUS HILL CO.: Philadelphia March 4-week.

HARRY WILLIAMS CO.: Baltimore March 4-week; Pittsburgh 11-week; Cincinnati 18-week.

HARRY KERNELL CO.: San Francisco March 4-week.

HOWARD ATHENAEUM CO.: St. Louis March 4-week.

IRVING BROS.' CO.: Newark, N. J., March 4-week.

LILY CLAY: Pittsburgh March 4-week.

MAY VERNON CO.: Ottumwa, Ia., March 6, Oskaloosa 7.

MIGNANI BROS.' CO.: Cincinnati March 4-week.

MAY SEXTLEY CO.: Cedar Rapids, Ia., March 6, 7, Oskaloosa 8, Ottumwa 9.

NELSONIA-ROULETTE CO.: Worcester, Mass., March 4-week.

MAY HOWARD CO.: Boston March 4-week.

NIGHT OWLS CO.: Brooklyn, N. Y., March 4-week.

NELSON'S WORLD CO.: St. Louis March 4-week.

RENTZ-SANTLEY CO.: N. Y. City March 4-week.

ROSE HILL CO.: St. Paul, Minn., March 4-week; Minneapolis 11-week; St. Louis 18-week.

SHAFER-BLAKELY-MULDOON CO.: Cincinnati March 4-week.

**MISCELLANEOUS.**

BELL-ELLIS CO.: Pensacola, Fla., March 4-week.

BRISTOL'S EQUINES: Cleveland March 4-week.

BARTHOLOMEW'S EQUINES: Waltham, Mass., March 11-week; Kingston, N. Y., 18-week.

BOWORTH'S HUSBANDS: Coshocton, O., March 7.

KELLAR: N. Y. City Jan. 28-indefinite.

PHILIPPI SALVINI CO.: Louisville March 4-week; Cincinnati 11-week.

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Great cast. Magnificent costumes, scenery, etc.

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"Captain Swift" is a great success at the Madison Square Theatre.  
Audiences intensely interested! Houses crowded to the doors! Theatre Parties Nightly!

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THE POPULAR THEATRE OF NEW YORK.  
Matinees—Monday, Wednesday and Saturday.  
THIS WEEK: Bartley Campbell's famous scenic play, THE WHITE SLAVE.  
March 11—DOWLING AND HANSON.

**H. R. JACOB'S (Theatre).**  
OLD BOWERY THEATRE.  
(Bowery, below Canal).  
Matinees—Monday, Wednesday and Saturday.  
THIS WEEK: FLORENCE J. BINDLEY in DOT.  
March 11—THE LIGHTS OF LONDON.

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**GRAND OPERA HOUSE.**  
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Reserved Seats, Orchestra Circle and Balcony, 50c. Matinees Wednesday and Saturday.

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Successful local comedy,  
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**A MIDNIGHT BELL.**  
New and Appropriate Scenery. Excellent Cast.  
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**NOTICE.**  
SUPREME COURT, CITY AND COUNTY OF NEW YORK.  
Byssie W. Cohen against Augustus R. Lane and Others, De-fendants.  
In pursuance of a judgment of foreclosure and sale duly made and entered in the above entitled action, and hearing date the 12th day of February, 1900, I, the undersigned, the referee therein named, will sell at public auction at the Real Estate Exchange and Auction Room (limited), 50 to 60 Liberty Street, in the City of New York, on Monday, the 13th day of March 19, 1900, at 12 o'clock noon, by order of Richard V. Harriott & Co., Auctioneers, the premises in said judgment mentioned and therein described as follows: All the right, title and interest, which was of Charles A. Stevenson and in and to the good will of the business trademark in use at any time of the premises known as the Third Avenue Theatre, in the City of New York, and all and singular the right, title and interest which was of Charles A. Stevenson and in and to the buildings, properties, lease and leasehold interest of the premises known as Numbers 443, 445, 447 Third Avenue, and the lot in the rear thereof known as Number 280 East Thirty-first Street, in the City of New York, and all the right, title and interest of said Stevenson and in and to a certain lease of said premises made by Annie L. McCall by deed of lease bearing date the eighth day of December, 1892, for the term of ten years from the first day of May, 1893, with the privilege of a renewal of said lease for a further period of ten years thereafter, and which said premises above described and taken together are known and occupied as the Third Avenue Theatre in the City of New York aforesaid.  
ROYAL S. CRANE, Referee.  
B. W. COHEN, Plaintiff's Attorney and in person.



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Attorneys, HOWE &amp; HUMMEL.

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